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# MUSICAL AMERICA

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EDITED BY

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## PATRIOTISM LEADS ATLANTA TO GIVE UP OPERA SEASON

**Directors of Local Music Festival Association Adopt Resolutions Favoring Sacrifice of Metropolitan Company's Visit — Step Taken to Foster Closer Economy so as More Liberally to Aid in Winning War—Decision May Not be Binding**

(By Telegraph to MUSICAL AMERICA)

ATLANTA, GA., Dec. 3.—For the first time in eight years Atlanta music-lovers will in all probability not enjoy the usual season of Metropolitan Grand Opera. Unless a marked change in conditions occurs in a very short time the 1918 season of opera will be canceled.

The directors of the Atlanta Music Festival Association, at a meeting held on Dec. 1, went on record as unanimously of the opinion that opera in war time was not a necessity and that the time and money of Atlanta citizens would better be used toward aiding in winning the war.

### Adopt Resolutions

The following resolutions were adopted:

"Whereas, the attention of our people is concentrated on winning the war, and, whereas, all of our people, rich and poor, are being called upon to bear their share of its cost, and, whereas, this means the devotion of the combined resources and time of all our people to the extent necessary to win the war, and, whereas, the Metropolitan Grand Opera season, although educational and uplifting, is not a necessity, and, whereas Atlanta has had eight successful seasons of grand opera, and, whereas, in our judgment the people would prefer to forego entertainments of this character under present conditions in order to economize so as more liberally to aid in winning the war; therefore, be it resolved that no season of Metropolitan Grand Opera be held in Atlanta in April, 1918, unless these conditions show a marked change between now and April next."

Should conditions within the next few months change so that the directors feel warranted in the action, it is probable that the usual brilliant spring festival will be held, but this contingency is based on the supposition that the country is not at that time bending its energies toward supremacy in the European battlefields.

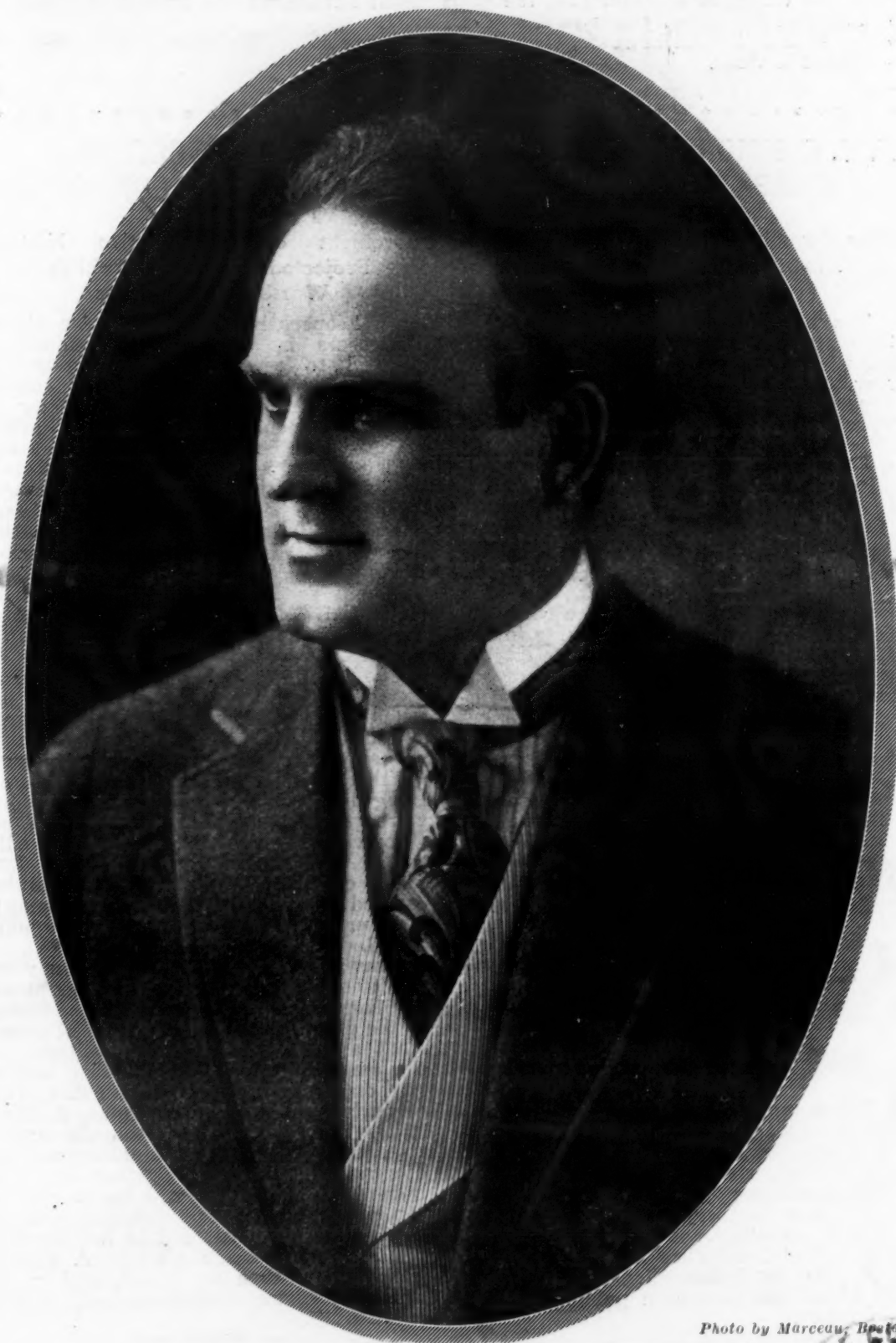
LINTON K. STARR.

### \$101,000,000 FOR MUSIC

**That Much Spent Annually by Philadelphians, Pamphlet Shows**

The educational committee of the Philadelphia Chamber of Commerce has issued an interesting pamphlet on the "Commercial Value of Music to Philadelphia," by Edward J. Norton, who is acting for the Music League of Philadelphia, of which Herbert J. Tily is president; Arthur Judson, vice-president, and Thomas C. Martindale, secretary-treasurer.

It is pointed out that more than \$101,000,000 are expended annually in the metropolitan district of Philadelphia, and that Philadelphians pay more than \$13,000,000 a year for their musical recreation and education. The yearly expenditures on music include earnings of musicians, teachers and conservatories, theater and motion-picture houses, public schools, organists and choirs, settlement school, clubs, societies, etc.



VERNON STILES

American Tenor, Who Has Won Widespread Recognition in Europe and America as an Operatic and Concert Singer of Notable Gifts—Soloist with the New York Philharmonic Society at Its New York Concerts This Week. (See Page 2)

## TO SURVEY MUSICAL WORK IN THE CAMPS

### Members of National Committee on Army and Navy Music Making Tour

A tour of a large number of National Army camps and naval training stations of the United States forces is being made this month by members of the National Committee on Army and Navy Camp Music, affiliated with the Commissions on Training Camp Activities of the War and Navy Departments. The committee will observe the musical work which is being done by song leaders in the different training centers and conditions in the camps where leaders have not yet been stationed.

The committee members left New York on Dec. 1 and will return on Dec. 22. It is proposed to visit fourteen camps during that time, National Army cantonments and naval training stations in the Middle West and Southwest. Methods of work which have been found practical by the song leaders at work in these camps will be observed, with a view to

passing them along to other men in the work and new leaders yet to be appointed. The committee will also make a report on musical conditions in the camps to the War and Navy Commissions on Training Camp Activities.

The tour of the camps is being made by W. A. Brice, chairman of the committee; John Alden Carpenter, who is gathering data on the band situation in the training camps; Walter R. Spalding, who has been released by Harvard University for the trip, and Lee F. Hammer.

### Sembrich, Hurt in Fall, Breaks Shoulder and Upper Arm

Mme. Marcella Sembrich, the famous soprano, sustained a broken shoulder and upper arm last week when she fell in her apartment on Eighty-second Street, New York. She was reported to be improved last Saturday.

Although the injury is giving Mme. Sembrich comparatively little pain, it will be several weeks before she can leave her bed. Three bones, including the left shoulder blade and left arm, were broken.

## MAY DISBAND THE BOSTON SYMPHONY FOR PERIOD OF WAR

**Department of Justice Regulations Expected to Halt Temporarily Career of Distinguished Orchestra — Under New Ruling Organization May Not Travel Outside State with German Conductor—Eight Enemy Alien Musicians Ousted in Philadelphia — Musical Union Sends Quiz to All Members**

BOSTON, Dec. 3.—Because of the rigid enforcement of the Enemy Alien Act the Boston Symphony Orchestra may be disbanded for the duration of the war.

Twenty-three members out of a personnel of 101 players of the orchestra are without citizenship papers, it is stated. The District of Columbia permits no alien enemies within its borders, and the police authorities of several cities have refused to grant permits for the scheduled concerts of Major Higginson's orchestra.

On account of these conditions and reported hostility toward Dr. Karl Muck in other quarters it is thought that the members of the orchestra will soon be released from their contracts.

Under the terms of the Trading with the Enemy Act no German "may continue to do business in the United States," and it is believed that this clause alone requires that the orchestra and similar organizations immediately eliminate enemy alien members. Even were the symphony to remain intact it would be perhaps impossible for the organization to fill its engagements in other cities, as it cannot appear outside the State with its German conductor, Dr. Muck.

The disbandment will fulfill the prediction made exclusively in MUSICAL AMERICA some months ago. At the time the story was vigorously denied in certain quarters, but it now appears that the report had secure foundation. Official notice of the disbandment is awaited momentarily. The Department of Justice regulations just issued prohibit enemy aliens from leaving the State.

The ruling affects all orchestras with alien membership. The Philadelphia Orchestra has met the situation by dispensing with the services of eight German musicians who possessed only their first papers.

The Musicians' Mutual Protection Union has ordered every member on its roster to declare his status.

### Crippled by Alien Law, Boston Symphony Cancels Philadelphia Engagement

PHILADELPHIA, Dec. 4.—The concert of the Boston Symphony Orchestra which was scheduled for yesterday at the Academy of Music was called off at the last minute by Manager C. A. Ellis.

The regulations concerning aliens which have recently been promulgated by the Department of Justice affect twenty-three members of the Boston Symphony and made it impossible properly to give the concert, it was stated.

### Arthur Farwell Re-elected President of New York Community Chorus

Arthur Farwell, composer and head of the Music School Settlement of New York, has been re-elected president of the New York Community Chorus, following the resignation of W. Kirkpatrick Brice, chairman of the chorus, owing to the pressure of the latter's duties as chairman of the National Committee on Army and Navy Camp Music.



## NEW PLANS FOR BOSTON OPERA CO.

Changes Caused by War-Time  
Conditions—Operatic Con-  
certs to Be Given

A depletion in the ranks of its chorus and orchestra, through the demand for Government service at the present time, and the additional difficulty of securing adequate transportation are announced by the Boston Grand Opera Company as causes for a revision of its plans for the season. The new plan entails the giving of grand opera in concert form by a dozen of the principal artists who have been touring with the company, minus the services of the chorus and most of the orchestra. Scenes from "Rigoletto," "Lucia," "The Tales of Hoffmann," and "Cavalleria Rusticana" will be given in costume, in cities where the company has been booked to appear on its tour of the continent.

The present road difficulties which have caused the disbanding of many theatrical companies recently have presented a severe problem to Max Rabinoff, managing director of the Boston company. Rather than give grand opera performances which were in any way inferior to the standard long maintained by this organization, the impresario found his only alternative was to adopt the plan mentioned. Cars for the transportation of the huge scenic effects of this organization have been practically unobtainable since the beginning of the tour on Nov. 8, and no guarantees have been secured from the railroads that necessary connections would be provided for the company on tour, carrying full personnel and equipment.

The success of the departure seems largely assured by the triumphs which have been won in every city of the tour of the Boston company thus far by Ada Navarrete, the coloratura soprano from Yucatan. Through Pennsylvania, New York and Canada, unprecedented ovations have been accorded the Yucatecan, and critics have been prompt to compare her with Patti, Melba, and other artists of wide renown.

In reference to his change of program, Mr. Rabinoff states: "It is my purpose to provide the music-loving public with a symposium of the best operatic music in concert form, from artists of the first rank. It has become the only alternative of the Boston Grand Opera Company's management at the present time, for it is entitled to run no risk in the giving of performances under the conditions which now prevail. There is honor and success to all concerned in the giving of fine concert programs, while attempting to hold complete opera performances with depleted resources, encountering uncertainty and delay at every move, means artistic and financial defeat. Fortunately, we are abundantly supplied with talent, good faith, and a will to overcome obstacles, and encouragement from many directions seem to augur success for the company's venture on tour."

### Schumann-Heink Cancels Many Concert Dates

WASHINGTON, D. C., Dec. 3.—Mme. Schumann-Heink, contralto, who collapsed after her recital on Nov. 27, has cancelled all her concert dates for the next six weeks and will rest for the present. Besides the physical strain of her concert tour, Mme. Schumann-Heink has been in considerable anxiety on account of her three sons who are in military service in America and her eldest son who was in Germany at the outbreak of the war and was conscripted for service on a U-boat. The singer has not heard from this son for over two years and she believes him to be dead. She plans to visit one of her sons who is in training at Newport News and then to go to California.

### Tamaki Miura to Join Bracale Opera Company

Tamaki Miura, the charming Japanese prima donna soprano, whose portrayal of the rôle of Madame Butterfly with the Boston Opera Company has been a remarkable success in various cities in this country and Canada, will sail for Havana Dec. 12. She will be a member of Bracale Opera Company, which will give a number of performances in Havana during the last three weeks of December.

## New York Pays \$15,000 Taxes on Music During First Month

The government war tax on opera and concert tickets has already proved highly remunerative. In New York City alone, for the month of November, the tax has amounted to more than \$15,000 from the Metropolitan Opera House, Aeolian Hall and Carnegie Hall.

At Aeolian Hall it was reported that the war tax for the first month had amounted to \$4,324.20, of which the highest single item was \$188.82 realized at the piano recital given by Harold Bauer. Carnegie Hall turned in \$4,744.54, the highest item of which was the recital given by Jascha Heifetz, the Russian violinist.

The returns from the Metropolitan Opera House have not yet been made public owing to the fact that the government authorized the refund of taxes collected for subscriptions paid before Nov. 1.

It is estimated however, that from this house alone, the amount will reach \$5,000 a week.

## N. Y. COMMONWEALTH OPERA COMPANY IS CHARTERED

New Organization Incorporated to Give  
American Singers Opportunity  
to Appear

The "New York Commonwealth Opera Company," a community institution, obtained a certificate of incorporation on Nov. 30 from Justice Goff. The incorporators are Lieut. John Philip Sousa, Tyrone Power, Sylvio Hein, Raymond Hitchcock, Van Rensselaer Wheeler, Ronald Sapio, Jacques Pierre, Clarence Fullerton and C. E. Le Massena.

The petition gave the purposes of the new institution as "to encourage a taste for musical literature and the arts, as well as a social and educational sense among its members, to erect, maintain, purchase and rent one or more buildings for its purposes, to give a course in the City of New York or any other city of the United States and elsewhere, of operatic or dramatic representations, concerts or other entertainments, and to acquire, equip and maintain by purchase, lease or otherwise one or more theaters or opera houses, to carry on the business of managers or proprietors of theaters, opera houses and other similar places of amusement."

"Our idea," said Mr. Hechheimer, the attorney, "is to provide an institution where American singers may have a chance in opera, where their voices may be tried without their having to go the rounds of the theatrical offices and where girls may learn ballet dancing."

### Three Pupils of W. Henri Zay Now Serving Under the Colors

Three pupils of W. Henri Zay, the London vocal teacher, who is now located in New York, recently enlisted in various branches of the national service. One pupil not long ago arrived in France as a member of the Aviation Corps. Another, a young soprano, is now a Red Cross nurse. Mr. Zay's book, "The Practical Psychology of Voice and of Life," has just been published by G. Schirmer.

### Christine Miller Gives Fine Recital in Greenville, S. C.

GREENVILLE, S. C., Dec. 1.—Christine Miller, the contralto, appeared here a few nights ago in recital before an immense audience. Miss Miller was in fine voice and pleased immeasurably. Her singing of patriotic songs was a delightful feature. Katherine Pike played very acceptable accompaniments. G. A. B.

## Vernon Stiles Filling Dual Role of Army Singing Leader and Concert Tenor

ALTHOUGH he is official army singing leader at Camp Devens at Ayer, Mass., Vernon Stiles, the American tenor, is also concertizing this season. Mr. Stiles returned during the war from Germany, where he had been singing in leading opera houses, as well as in Russia, and has established himself in his own country since as an artist of high rank.

His singing in September at the Maine Festivals was a triumph and he was given ovations on his several appearances in Portland and Bangor.

As soloist with the New York Philharmonic Orchestra under Josef Stran-

## PROPOSE NEW SOCIETY OF AMERICAN COMPOSERS

Movement of Co-operative Nature  
Projected — Would Publish  
Worthy Compositions

A Co-operative Society of American Composers is the latest organization planned to promote the interests of American music. The proposal comes from Los Angeles, from which city a letter has been sent, signed by Charles Wakefield Cadman and Frank Patterson, asking a group of well-known composers to join the proposed society.

The organizing board that has been secured includes Mrs. H. H. A. Beach, Arthur Bergh, Carl Joseph Breil, Charles Wakefield Cadman, Campbell-Tipton, Reginald de Koven, Walter Damrosch, Adolph M. Foerster, Henry Hadley, Arthur Hartmann, Frederick A. Stock and Mortimer Wilson.

The tentative plans of the society propose that any American citizen shall be eligible for membership; that the fund raised through dues or donations shall be used for publishing certain works of members of the society; that the examining board shall consist of three or more prominent musicians and two or more experienced music publishing editors.

All compositions accepted are to be entered into a contest by lot (drawing) to determine which of them shall be published.

Drawings will take place once a year or oftener, according to the amount of available funds. Compositions entered in the drawings are to be classified somewhat as follows: (a) compositions in the smaller forms, (b) chamber music, (c) orchestra music, (d) sonatas, (e) concertos, etc., etc. The plan further states that "depending upon the available funds one or more numbers will be drawn for each class. After the first number is drawn it will be seen how much it will cost to publish the winning work and how much will be left for the publication of other works. A second number will then be drawn, and so on until the entire available money is disposed of."

Being obliged to undergo an operation, Mme. Frieda Benneche, soprano, has postponed her recital at Aeolian Hall, which was to have been given Monday evening, Dec. 3, until a date to be announced later.

The Musical Association of Middlesex, Conn., in spite of war conditions, has had its subscriptions doubled for the present season and is announcing four concerts instead of two, as heretofore.

## BLOCH WORKS AGAIN AWAKEN ADMIRATION

First "Friends" Concert Directed  
by Swiss Composer—Povla  
Frijsch Aids

Society of the Friends of Music. Orchestral Concert, Conducted by Ernest Bloch. Ritz-Carlton Hotel, Afternoon, Dec. 2. Soloist, Povla Frijsch, Soprano. The Program:

"Chansons Populaire," Op. 58; "Chant Religieux," "Chant de Noël," "Complainte," "J'ai dansé avec le moucheron," "Légende des oiseaux," "Berceuse," "Ronde," "Chœur dansé," Liadoff; "Hiver-Printemps" (1904), "Poèmes d'Automne" (1906), Bloch, Mme. Povla Frijsch. Introduction et danse Persane, from the opera "Khovantchina"; "Hopak," Moussorgsky; Mme. Povla Frijsch.

Perhaps Ernest Bloch has not brought into the world a beauty so new, so inscrutable, so abidingly real as each of the great masters of musical creation contributed to the experience of life. Perhaps his thought has not objectified itself with such quintessential differences from previous schemes of expression as do theirs, or the emotion evolve itself an accent as inalienably personal and enduring. Estimated by that standard which seeks in the greatest art a beauty never before conceived and that differs from other beauties as one star does from another in glory, Mr. Bloch's work may be said to fall short of the highest. But in the unyielding nobility of purpose, in the passionate sincerity, in the fierce earnestness of emotion dominated by a consummate mastery of his spirit and his means stands forth the artist, the idealist. To the extent that these qualities confer greatness, Mr. Bloch has it. And the altitude to which they lift him stops short, at times, only of the topmost pinnacle.

One felt these things listening to his "Jewish Cycle" last year. There, music conceived under the lash of inexorable emotion, but always subservient to an inward law and order, lacked only the benison of ultimate serenity to make it the utterance of a seer. One felt them also in the works done last Sunday, comparatively early though they be. Obviously, they are considerably less important. Yet they exemplify the same inherent qualities—a concentrated emotion conveyed with unchallengeable logic of form, but without the slightest obviousness of calculation or sophistical contrivance.

On the "Hiver-Printemps" we have already commented appreciatively in the past. "Spring" thrills exultantly with the sap of life—the climax overpowers the senses. "Winter" is a tone-picture more personal and human than concretely suggestive. The "Poèmes d'Automne" are settings of four somber poems, "La Vagabonde," "L'Abri," "Le Déclin" and "Evocation," by Beatrix Rodès. Vocally they are neither decorative nor always grateful; sometimes the symphonic accompaniment floods and obliterates the voice. Bitter music, remorseless, exacerbating, monotonous in mood, though infallible in delineation. The technique is masterly, infallible, with perfect economy. Modern French and Russian influences may be felt. The broad, hieratic gesture of the "Evocation" is very noble.

The four songs were sung by Povla Frijsch with exceptionally fine effect and profound grasp and sympathy. The artist was later loudly applauded for her vehement Moussorgsky song.

The orchestra played admirably under Mr. Bloch's forceful guidance. It was a pleasure to hear Liadoff's beautifully fashioned arrangements of a number of Russian folk songs—songs which really deserve more detailed attention than can here be given them. How did the Russian Symphony Orchestra come to overlook them? H. F. P.

### German Organist Arrested in New Britain, Conn.

NEW BRITAIN, CONN., Nov. 21.—Kirk Boehm, organist at Fox's Theater, New Britain, was arrested Monday and taken before United States District Attorney Thomas J. Spellacy yesterday afternoon, charged with violating his permit. He is a German and has not been naturalized.



# GETTING A HEARING AT THE METROPOLITAN

Good Luck and Influence Play No Part in Securing Auditions, Says F. C. Coppicus—Any Singer with Credentials from Vocal Teacher May Be Sure of Hearing—Opera House Is Training School for Vocalists of Promise—Interesting Anecdotes of Way in Which Some Noted Singers Have Come to the Metropolitan

HOW does one "get on" at the Metropolitan? What are the intermediary steps that lead to that goal of the singer's ambition? How does one take them?

A great many people seem to imagine that some sort of magic is required; that one must have "friends at court;" that peculiar good luck must have dogged the steps of the person so fortunate as to get a Metropolitan hearing.

This is to tell you that these premises are wrong. My authority is F. C. Coppicus, secretary to Mr. Gatti-Casazza, to whom I put the frequently-asked question: "How does one get on at the Metropolitan?"

"Becoming a member of the Metropolitan Opera Company and getting a hearing by the general manager are two entirely different things," was his answer. "Suppose we take the question of a hearing first. I am often surprised that singers seem to think it is difficult. As a matter of fact, any singer who feels that he or she has a voice may have a hearing at the Metropolitan. A request for an audition addressed to the Metropolitan Opera Company, accompanied by a letter from the aspirant's vocal teacher, will always bring an opportunity."

No mystery about that, is there? It may not be a matter of general knowledge that the powers who direct the great complex machine of the Metropolitan Opera House give hours each month to hearing aspiring singers who regard themselves as embryo Sembrichs or Farrars. Mr. Gatti-Casazza takes as much interest in an audition as in an operatic performance and is always on the lookout for new material.

"Auditions are usually held twice a month," said Mr. Coppicus, "depending, of course, on the number of applicants. There are restrictions, naturally, on the frequency with which aspirants may be heard."

## Rules Governing Auditions

So, if you have had a Metropolitan audition, don't think you can come back next month for another one. Time is brief and precious and singers are numerous, so there is a little book in Mr. Coppicus' possession in which are entered the names of singers who have had a hearing, the date on which they appeared, quality of voice and other data of a similar nature. The singer may come back in one year's time for another audition; not before unless there are especially unusual circumstances that warrant a suspension of the rules.

"Singers come to the Metropolitan in a variety of ways and from many fields," said Mr. Coppicus. "Some of our famous stars have come directly from their teachers' studios; some have been concert artists of established reputation for years before trying their operatic wings; a great number have established their reputations in European opera houses before coming here. Some artists have definitely set the Metropolitan before them as their goal; others have come through what might be termed accident."

"The engagement of Mme. Alma Gluck was a case in point. Mr. Gatti-Casazza was dining with the singer's teacher, M. Buzzi-Peccia, one evening, and Miss Gluck was asked to sing for the guests after dinner. A contract for her with the Metropolitan followed. Anna Case is another American singer who came directly from her teacher, Mme. Renard, to a place among the Metropolitan opera stars. Oscar Saenger brought Paul Althouse for an audition,



Anna Case  
© Mishkin



Marie Rappold  
© Mishkin



Marie Mattfeld  
© Mishkin



Alma Gluck  
© Mishkin



Paul Althouse  
© Campbell Studio



Andres de Seguro  
© Dupont



Julia Claussen  
Photo by Apeda

and his singing pleased Caruso so much that the tenor recommended Mr. Althouse's engagement. Sophie Braslau also came directly from her teacher to the Metropolitan.

Mr. Coppicus was asked to give some more instances of singers who had not taken the well-trodden path of European appearances before securing a Metropolitan contract.

## Good Voice May Not Mean Contract

"You must remember that the possession of a good voice does not always mean a contract at the Metropolitan," he answered. "Sometimes there is no place in which that voice can be used at the time. Occasionally a voice is heard which contains so much promise that the possessor is taken on even if there is no immediate possibility of an appearance. While it is the policy of the management to give all young singers as much scope for their ability as possible, it must be remembered that singers who have rôles cannot be set aside for newcomers. Sometimes the illness of a star gives a new singer an opportunity, and that is where familiarity with many rôles and the ability to learn quickly is of incalculable value. Marie Mattfeld proved this very conclusively once. It chanced that 'Marta' was to be given in Boston with Bessie Abbott in the coloratura rôle. Miss Abbott fell ill and it appeared that the performance would have to be canceled. Mme. Mattfeld volunteered to learn the rôle in Italian in the twenty-four hours that lay between the time she essayed it and the time it was to be performed. Previously she had only sung it in German. But on the following night she gave a fine performance in Italian and saved the situation. Another instance was that of Rita Fornia replacing Emma Eames in 'Trovatore,' the opportunity occurring during Miss Fornia's first season at the Metropolitan Opera House. That demonstrates the value of having a good memory and being both a good linguist and fine musician."

"Many of our singers have come to the Metropolitan from the concert stage. Artists of the Metropolitan Opera Company, while on concert tours, often hear young singers and call Mr. Gatti-Casazza's attention to them. For instance, Mme. Alda was responsible for Luca Botti's engagement at the Metropolitan; Mme. Alda had heard this young singer in California."

## The Concert Singer's Difficulties

"Coming to opera from the concert stage has its disadvantages, for concert work develops much individuality and that must be submerged to a large extent in the operatic singer. There is no chance for *rubato* in opera. One must learn to be a 'good soldier'; to take orders and obey them implicitly. A concert singer—especially one who has been singing Debussy, Tschaikowsky and other moderns—must, on coming to the operatic stage, learn the value of precision, of the machine-like manner in which opera moves, if it is to move accurately and beautifully. Singers of great originality have to learn that their individual rôles, no matter how important, must be fitted in as a part of the perfect picture."

"Of course, there are certain rights and privileges observed at the Metropolitan, some traditional, some evolved to meet special needs or wishes. Andres de Seguro's monacle has almost become a tradition at the opera house, at least there is a story extant that the eminent Spanish artist stipulated on coming to America that he was to be the only Metropolitan singer privileged to wear a monacle. His admirers insist that they have seen him at fashionable European watering places, arrayed in a bathing suit, but still sporting the inevitable 'glass.'"

"Some artists achieve greatness, others have it thrust upon them. For instance, Miss Muzio's operatic career was inevitable. She was the child of the theater as the constant companion of her father, a stage director, and at the age of

twenty-three she found herself a prima donna. Without, however, escaping the usual hard work in her meteoric career."

"Marie Rappold has the distinction of being the first singer to appear in a prima donna rôle at the Metropolitan without any previous operatic experience or dramatic training. It was as *Sulamith* in the 'Queen of Sheba' that Mme. Rappold appeared. Previously she had been singing, quite unprofessionally, for clubs and similar organizations in Brooklyn, where she lived. One evening a conductor at the Metropolitan chanced to hear her, and her engagement followed."

"A combination of unusual circumstances brought Mme. Delaunoy to American opera. She is a Belgian and was singing 'Carmen' in Germany just before the war broke. She came to Paris when hostilities were declared. The French representative of the Metropolitan was searching for a mezzo-soprano voice—always difficult to find—and this fact gave the Belgian singer her American opportunity."

"After ten years of auditions at the Metropolitan Opera House and abroad, I am more than ever impressed with the necessity of cultivating with the voice that indefinable something called 'personality,' which young singers often neglect to emphasize and cultivate."

MAY STANLEY.

## Sergei Kotlarsky Is New Member of Berkshire String Quartet

To the Berkshire String Quartet recently fell the honor of playing the dedication concert of the new Albert Arnold Sprague Memorial Hall at Yale University. The quartet had for this concert the assistance of Edouard Dethier, the violinist. Mr. Dethier consented temporarily to take the place of Hermann Felber, Jr., the second violin, who has been drafted. A permanent substitute for Mr. Felber has now been secured by the quartet in the person of Sergei Kotlarsky, the gifted young American violinist.



## "CARMEN" SUPPLANTS "PARSIFAL" AT THE METROPOLITAN'S THANKSGIVING MATINÉE

Throng Hears and Applauds Bizet's Masterpiece—May Peterson Makes Auspicious Début with Gatti's Forces as "Micaela"—Farrar and Martinelli, the Protagonists, Score Deeply—"Prince Igor" Attracts Big Audience on Friday Evening—Kingston Makes Metropolitan Bow in "Trovatore," Earning Marked Esteem—As "Colline" in "Bohème" Mardones Also Makes Promising Début—Muzio Admired as "Mimi"—Caruso and "L'Elisir d'Amore" Are Powerful Magnets at the Saturday Matinée

THE Thanksgiving Day matinée brought the season's first "Carmen." A throng of opera-lovers, gathering in other years for the Bayreuth master's consecrated "Parsifal," assembled this year to hear what Henry T. Finck calls "the greatest opera ever written, with the exception of Wagner."

Though we do not agree with Mr. Finck, we do confess that we are very susceptible to the countless beauties of the Bizet score. The performance was in many respects good, though by no means as good as some we can remember. New in the cast was May Peterson, who made her début on this occasion as *Micaela*. The gifted American soprano, who has sung opera in Paris, showed herself an artist in her handling of the rôle and sang with charm. Her voice is of even quality, she has a good technique and real intelligence is to be found in everything she does. Her aria was rapturously applauded and at the close of the third act Miss Farrar gave her the curtain to take the applause alone. Then followed an ovation such as few new singers get. Miss Peterson will in later performances prove further her value to the company; last week she was, on account of nervousness, unable to a certain extent to realize all her intentions. What she did achieve, however, was more than enough to constitute an auspicious début.

Andrés de Segura sang *Zuniga* for the first time on any stage and gave the best performance of the Spanish captain that the writer has ever heard. He lent a distinction to the rôle which it is rarely given and sang his music finely, being in especially good voice this season. Albert Reiss was new as *Dancairo*, Clarence Whitehill was a wonderfully spirited *Escamillo*. Mario Laurenti, the best *Morales* the Metropolitan has housed in years, sang his part splendidly; Angelo Bada was the *Remendado*, while the Misses Sparkes and Braslau were again efficient as *Frasquita* and *Mercedes*.

There was another ovation, that which followed Giovanni Martinelli's singing of the "Flower Song" in Act II. The young Italian tenor was in brilliant voice and presented a fine portrayal of the hapless *José*. His acting also was throughout meritorious, and in the final scene he distinguished himself. But why must *Carmen* be assassinated with a Turkish scimitar, we would ask? Mr. Martinelli wields one several feet long and sharply curved. Had the original *Don José* drawn such a one we doubt very much whether *Carmen* would have had the courage to take even a step toward the entrance of the arena.

As for Miss Farrar, her art is too great to be marred by vocal defects. She sang obviously over a cold, but made most of her effects in spite of it. She has toned down the Lasky features of her personation of the Spanish gypsy and now acts it vividly, seductively, defiantly, as the mood calls for, always Farraresque, which means always interesting. The house honored her with its plaudits more than once during the afternoon.

In "Carmen" Mr. Monteux conducted his third opera at the Metropolitan. His tempi were a bit unlike those familiar to us in New York and at points there were rough spots, where singer and orchestra did not agree. In other places Mr. Monteux did well. His conception of the music is not as spirited, deliberate and broad as Messrs. Toscanini and Polacco read it. He did the *intermezzi* excellently and was called out with the principals after the second duet. Rosina Galli's solo dance was, as usual, delightful. Would that her *corps de ballet* had more of her grace! (A. W. K.)

### "Prince Igor"

Borodine's "Prince Igor" proved as much an attraction as ever at the Metro-

politan Friday evening, notwithstanding its pitifully naïve libretto. A large audience filled the theater and was manifestly well entertained. The vocal inauspiciousness of several of the soloists placed the performance somewhat at a disadvantage. The chorus undoubtedly deserved the palm of the evening, furnishing more than one master-example of contrapuntal choral work. In exquisite style and with a musical subtlety not often encountered in opera chori were the captivating, exotic women's chorus in the second scene of the first act and the chorus of the camp executed.

Rather less fortunate were several of the soloists. Pasquale Amato, as *Prince Igor*, demonstrated a splendid stage presence, but was vocally not at his best in this rôle. The excellent tenor of Paul Althouse sounded distinctly throaty in the rôle of *Vladimir Igorevitch*. A pity that this superb voice should not be brought further forward! Nor would it be harmful if the artist impersonated this character with more regard for stage deportment. Frances Alda as *Jaroslava* looked charming, acted the part gracefully and intelligently and would have enhanced the vocal effect without the somewhat disconcerting flutter of her soprano. Adamo Didur, active in the dual capacity of *Prince Galitzky* and *Kontchak*, again proved himself the artist of intelligent characterization, whose noble basso it was good to hear utilized so tastefully. It was a pleasure to hear the fresh young mezzo-soprano of Raymonde Delaunois so tastefully employed in her rôle of the *Young Girl*. Flora Perini interpreted vocally and dramatically the rôle of *Kontschakovna* indifferently well. The part of the *Nurse* did not afford Minnie Egner, the young American singer, sufficient opportunity to demonstrate her operatic ability.

The *corps de ballet*, without exactly rivaling the "Russian Ballet," made a splendid showing, especially with the impressive "Kingdal," or Sword Dance, the thrilling music of which was played with a spirit that vibrated in the hearers. Bodanzky's reading of the rather varied score—now fairly scintillating with a wealth of melody, and now progressing in weird monotony—evinced an unusual circumspection and an intuitive perception of inherent beauties and effects, even though the tempi were taken rather slower than is customary. The ensembles had been admirably prepared. (O. P. J.)

### Morgan Kingston's Début

The Saturday evening performance of "Il Trovatore" was an excellent one.

### GALLO FINDS BUSINESS GOOD

San Carlo Opera Impresario Making Successful Tour

Fortune Gallo, impresario of the San Carlo Grand Opera Company, which was so well received in New York early this autumn, writes that he finds the music business better than he expected. The war tax, he claims, has affected the people in the small towns far more than in the large cities. "The people do not seem to grasp the idea of the war tax, and for that reason many music-lovers in curtailing expenses are now looking upon amusements—such as the theaters—as one of the things they should give up, while other regular patrons are buying cheaper seats. I find that our audiences are comprising more and more of the real working people who go to the opera for recreation, but in doing so have become real music-lovers."

In the larger cities Signor Gallo's singers are appearing before packed houses, and in many places the house for the entire engagement is practically sold out in advance. He still continues to give part of his proceeds to the Red Cross and other war charities. Also, in towns where there are training camps, he has taken the entire company to the camp, giving the boys performances. This was done at Camp Funston, near Omaha. The citizens in cities and towns

This old war-horse of Italian opera is full of delightful moments. Notable was the début of Morgan Kingston, the Welsh tenor. His appearance is manly and assured and his acting shows more freedom than in former seasons in other companies. His voice, big and of resonant quality, was exceedingly well handled; it is flexible and true to pitch. In his solo numbers the beautiful lyric quality was apparent and in the ensembles it was evident that the *robusto* power was also there. The first act trio with Muzio and De Luca marked the beginning of his triumph. That Mr. Kingston sang the performance without a rehearsal with principals speaks well for his poise.

Claudia Muzio was a picture to gladden the eye and her crystalline pure quality of tone is particularly suited to *Leonora*. Her "D'amour sull' ali rose" in the fourth act was an exquisite piece of vocalism. Margaret Matzenauer was a superb *Azucena*. Her gorgeous voice and the tragic abandon in her acting made this rôle shine resplendent.

Barring a rather uninspiring interpretation of "Il balen," Giuseppe De Luca sang capably. The *Ferrando* of Leon Rothier was authoritative and he received a liberal share of the audience's favor. Marie Mattfeld, Pietro Audisio and Vincenzo Reschiglian were adequate in the minor rôles. Gennaro Papi conducted. (F. V. K.)

### A Thanksgiving "Bohème"

Thanksgiving evening brought forth "Bohème," with Muzio making her first appearance as *Mimi* and José Mardones making his début at the Metropolitan as *Colline*. Ruth Miller showed gratifying progress as *Musetta* and Scotti was a familiar *Marcello*, while d'Angelo was the *Schaunard*. Miss Muzio scored emphatically, proving a delightful *Mimi*, one who will be ever welcome in future representations. Mr. Martin was indisposed and labored under physical stress that made a successful reappearance impossible. Mr. Mardones is a splendid artist, thoroughly at home in the operatic routine and the possessor of a voice of considerable charm. Papi conducted with excellent results.

### "L'Elisir d'Amore"

Caruso and "L'Elisir d'Amore" were the magnets that attracted a capacity audience Saturday afternoon. The Donizetti comedy had a delightful representation and the great tenor, after he had warmed up to his task, gave his audience an exhibition of his very finest vocalism. Hempel, Sparkes, Scotti and Didur reappeared in portrayals already familiar to Metropolitan opera-goers and Papi conducted with taste and discretion.

where camps are near have also come to Signor Gallo's aid in helping entertain the soldiers. At a recent performance of "La Gioconda" one patriotic citizen sent a check of \$100 to pay the war tax for 1000 soldiers who were the impresario's guests. The entire company has been kept intact, writes Signor Gallo, the only change being Elizabeth Amsden, formerly the leading dramatic soprano of the Century Opera Company, who has taken the place of Mary Kaestner, who has been ill. Salazar, Antola and Royer are still proving favorites everywhere they go.

The San Carlo company is now en route West and will play engagements in Boise City, Portland, Spokane, Calgary, Regina, Winnipeg and other cities. On its return trip East the company may give a week of opera in Newark, N. J.

### Henri La Bonte Stirs 6000 in Madison Square Garden Concert

Henri La Bonte, the American tenor, stirred an audience of 6000 at Madison Square Garden on Thanksgiving night, when he sang before that number of officers, sailors and soldiers, who had been invited as the guests of the American Patriotic League, and were entertained with a varied program. The tenor sang a group of Irish ballads and was enthusiastically applauded.

## TWO NOVELTIES AT STRANSKY CONCERT

Philharmonic Offers Bruch Works With the Misses Sutro and Franko Adaptation

Philharmonic Orchestra, Josef Stransky, Conductor. Friday Afternoon, Nov. 30. Assisting Artists, Rose and Otilie Sutro, Pianists. The Program:

*Concertino in F Minor for Strings, Pergolesi; Seventh Symphony, Beethoven; Bruch Concerto for Two Pianos and Orchestra, Rose and Otilie Sutro; Overture, "The Roman Carnival."*

Two novelties, the concertino of a Keats-like soul who lived two centuries ago and the two-piano concerto of a gentle old contemporary, were introduced by Mr. Stransky on this serene program. Both composers find their inspiration in the softer aspects of nature, but of the two compositions the tender concertino is the more appealing, largely because of its graceful symmetry and definiteness of intent, which the Bruch work seems to lack.

The Cologne master has compressed some charming passages into the pages and there is evidence of his fertile gifts. As the aged composer himself conducted the first performance two years ago with the same pianists, the Misses Sutro, the presentation last week may be considered as authoritative. To quote W. H. Humiston, there is a poetic basis for each of the four movements; the introduction was suggested by a religious procession on Good Friday; the following allegro is the awakening of an Italian spring—"Spring comes riotously," said the composer. The adagio movement was inspired by moonlight on the Mediterranean; the last movement represents the triumphant spirit of Eastertide.

The striking adagio was marred by the fumbling of some celli, but other passages furnished abundant proof of the composer's rich melodic flow and orchestral ingenuity. In the main the work seems padded and disjointed and without proportion.

The Pergolesi concertino has been sympathetically arranged by Sam Franko, who introduced the work with his orchestra at a concert of the Friends of Music last winter. Thanks to the long delay at the box office we missed the first movement, with a great many others. Mr. Franko has intelligently amplified the score and preserved the spirit. The ornate polyphonic beauties of the Andante and the fresh vigor of the last movement were well brought out. Mr. Stransky's splendid body of musicians seemed to regard the symphony as an old story—and so early in the season!

The big audience rewarded the conductor and the orchestra with a great deal of applause. The Misses Sutro also earned a generous share of the hand-clapping. A. H.

### "American Music Optimists" Announce Judges

The "American Music Optimists," the organization founded by Mana Zucca, the American composer, announces that the list of judges of manuscripts and instrumentalists is almost complete and urges that all American composers and musicians send in their manuscripts and names at the earliest possible moment. All manuscripts should be sent to Rhea Silberts, librarian of the society, 412 West 148th Street, New York City. Among those who are on the board of judges are Rubin Goldmark, Sigmund Spaeth, Herman Spielter, Willem Wilke, Leonard Lieblich, Leopold Godowsky and others, whose names will appear later.

### Grainger Heard with Damrosch Orchestra at Capital

WASHINGTON, D. C., Nov. 27.—The New York Symphony Orchestra, Walter Damrosch, conductor, gave its initial concert of the season on Nov. 26, presenting a Tchaikovsky program. The symphony was the "Pathétique," which was excellently played and received much applause. The soloist, Percy Grainger, pianist, was received with tremendous enthusiasm. He played the B Flat Minor Concerto with great breadth of conception and brilliant technique. Mr. Grainger was obliged to give an encore. W. H.



## CARA SAPIN'S CONCERT AUDIENCE AT CAMP ZACHARY TAYLOR



Mme. Cara Sapin's Audience at the Soldiers' Club, Camp Zachary Taylor, Louisville, Ky.

**B**OSTON, MASS., Dec. 1.—A typical scene in many of the training camps of the country is shown above—a group of soldiers welcoming the return of a

noted singer to her native state. In this instance it was Mme. Cara Sapin, the well-known contralto of Boston, who visited her native city, Louisville, Ky.,

during her recent Southern tour and stopped off to sing for the men in training at Camp Zachary Taylor. The picture was taken in the Soldiers' Club, where Mme. Sapin delighted the enlisted

men with a program of patriotic airs, English songs and a group of Negro Spirituals. The singer is shown on the platform, with her audience grouped about her.

### DALLAS ACCLAIMS MARGARET WILSON AND MRS. ROSS DAVID



Margaret Woodrow Wilson and Mrs. Ross David Awaiting Their Train at Dallas, Tex., Nov. 17

DALLAS, TEX., Nov. 24.—On the evening of Nov. 17 Margaret Woodrow Wilson was presented in concert at the City Temple by A. L. Harper for the benefit of the Red Cross fund.

The auditorium was filled to capacity limit and enthusiasm was manifest throughout the evening. Miss Wilson delighted her audience with the volume of her voice and sang with fine interpretation and good musicianship. Perhaps her aria from "Madama Butterfly" was most appreciated, yet many of her hearers preferred the folk-song group.

She was recalled many times and graciously responded. Mrs. Ross David was a sympathetic and intelligent accompanist, adding much to the pleasure of Miss Wilson's singing.

A reception was held in the church parlors after the concert and more than 1200 persons had the pleasure of meeting these two charming artists.

E. D. B.

### ANNA CASE AT DALLAS

Soprano Acclaimed in Concert with Mozart Club

DALLAS, TEX., Nov. 26.—On Friday evening, Nov. 23, Anna Case was presented to a large audience at Fair Park Coliseum, under the auspices of the Mozart Choral Club, Earle D. Behrends, director. Miss Case has one of the most beautiful voices ever heard in Dallas. Of her program numbers "Separaizone" (old folk-song), arranged by Sgambati; the Weber "Cavatina," "Angelus," by Mme. Ohrstrom-Renard; Aria from "Mirelle," Gounod; "Synnoves' Song," Kjerul; "Dans Ropte Felen," Soderman, and "Sacred Fire," Russell, appealed most strongly.

At the close of her program, after several encores, Miss Case sang the "Star-Spangled Banner" and asked the audience to join in, which it did enthusiastically.

The Mozart Orchestra opened the program with an overture by Merkler, which was heartily applauded. The club sang two numbers, "The Wind," by Carroll, and "The Owl," by Gaul. C. E. B.

### Mme. de Cisneros Sings at "Hero Land"

Mme. Eleanora de Cisneros, the mezzo-soprano, has been active in assisting at "Hero Land," the bazaar now being held in New York for the benefit of the Allies. On the opening night, draped in a British flag, Mme. de Cisneros sang "Rule Britannia" with great success. She sang at several of the larger booths on three evenings during the next week. On Dec. 3 she sang at the Stage Woman's Booth, sharing the honors with Marlowe and Sothorn; on Dec. 4 at the Junior Patriotic League Booth, and on Dec. 5 at the Woman's Naval Relief Booth.

### Baklanoff and Stracciari Began Friendship in Russia

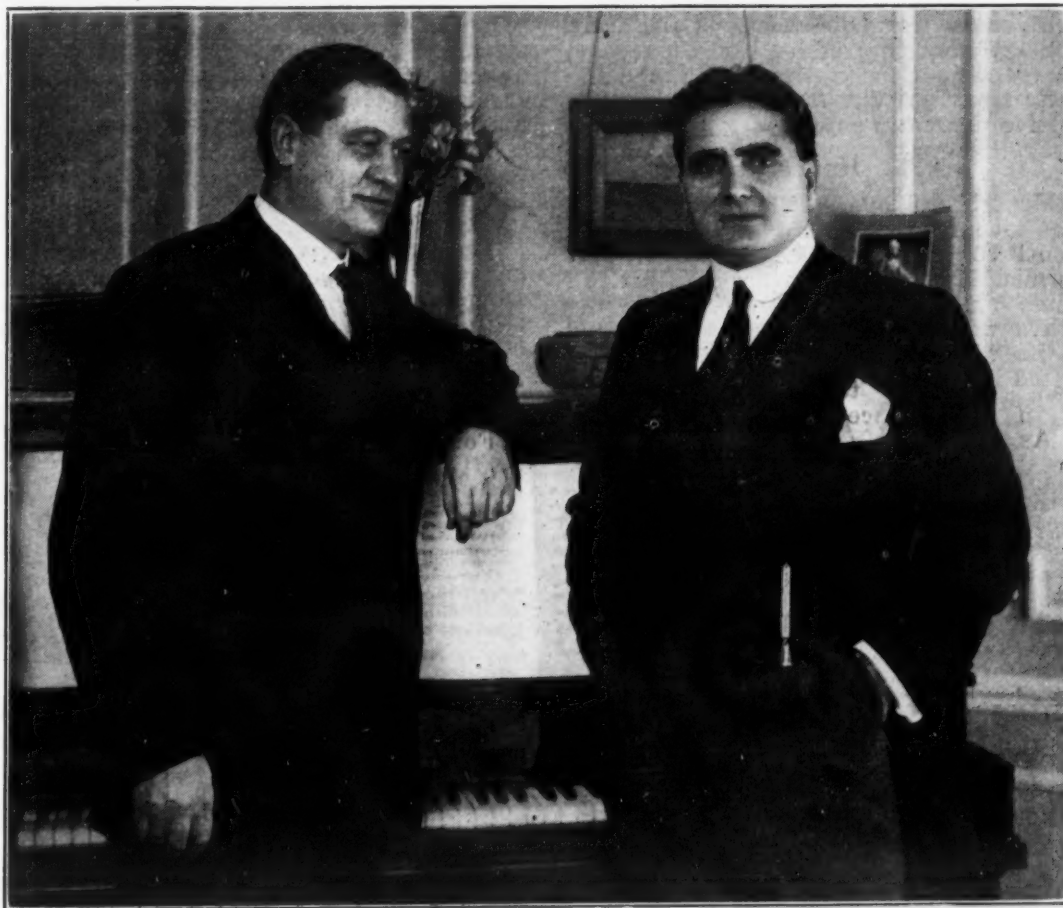


Photo by International Film Service

Georges Baklanoff and Riccardo Stracciari, Baritones of the Chicago Opera Association

**C**HICAGO, Dec. 1.—Georges Baklanoff, the Russian, and Riccardo Stracciari, the Italian, the two principal baritones of the Chicago Opera Company, have been nicknamed "Damon and Pythias" by their associates, for they are almost inseparable companions. Their friendship dates from their meeting in Russia some years ago. Both are

college men, one a graduate of the Petrograd University and the other of the Bologna Institute, and the fate that brought them together in Chicago has also decreed that one appear in rôles like *Mephistopheles*, *Scarpia* and so on, while the other portrays the sufferings of *Rigoletto* or the good-natured humor of *Figaro* in the "Barber of Seville."



## STRACCIARI EFFECTS MEMORABLE DÉBUT WITH CAMPANINI FORCES IN RÔLE OF "RIGOLETTO"

Baritone Reveals Noble Voice and Grippingly Dramatic Conception of Part—Receives Ovation After Third Act—Galli-Curci as Potent as Ever in Part of "Gilda"—Raisa and Crimi Head Cast in "Huguenots"—Dalmorès Makes Initial Bow of Season as "Don José"—Sluggish Tempos Mar "Carmen" Performance—Genevieve Vix Makes American Début as "Manon"

Bureau of Musical America,  
Railway Exchange Building,  
Chicago, Dec. 1, 1917.

**R**ICCARDO STRACCIARI won a sweeping success at his début with the Chicago Opera Association Sunday afternoon, when he was co-star with Amelita Galli-Curci in "Rigoletto." Excepting Ruffo, no baritone has so thrilled a Chicago audience in the rôle. Stracciari's *Rigoletto*, while different in many respects from Ruffo's, is not inferior to it. His voice is noble and he has, moreover, that quality that is being more and more demanded in opera—the ability to grip his hearers by the intensity of his dramatic presentation. The third act showed him as one of the foremost artists of his generation, and at its conclusion he received a veritable ovation. The finale to the act had to be repeated. There was no suggestion of rant or exaggeration, but the tragic power of Stracciari's art, the pathos of tone and facial expression, his tenderness in the duet work with Mme. Galli-Curci, his beautiful control of voice, which he modulated and shaded easily to suit his dramatic effects, made his success inevitable. The monologue in the second act was a piece of superb art as Stracciari sang it.

Mme. Galli-Curci sang the rôle of *Gilda*, in which she had made her American début on the same stage a year before. Her voice was even more wonderful than when she attained her amazing success at that time. It suffices to chronicle that "Caro Nome" was repeated and that the splendid singing of the soprano and baritone forced a repetition of the quartet.

Juan Nadal made his reappearance with the company as the *Duke*. Why this throaty tenor, who sings with his heart and not his head, should be allowed to do leading rôles in the same cast with Galli-Curci is an enigma. In fairness to him it should be related that the audience encored "La donna è mobile." Maria Claessens, as *Maddalena*, did some of the best acting the part has seen in Chicago, and Vittorio Arimondi was a virile, convincing *Sparafucile*, with a true basso-profundo voice. Constantin Nicolay was impressive as *Monterone*, his denunciation in the first act being declaimed with fine tonal feeling and effective dramatic power.

### "The Huguenots"

Meyerbeer's opera, "The Huguenots," was mounted Monday night, Arnold Conti conducting. The orchestra performed laudably, bringing out the full pomp and blare of the score, and the opera was staged with a lavish regard to its worth as a spectacle. The opera is too long; it requires four hours, even without the original fifth act, which is always omitted in modern performances.

The work was well cast. Rosa Raisa is probably a better *Valentina* than any former singer of the rôle, in this country, at least. She accomplished the almost superhuman feats set her by the composer with evident ease and a wealth of clear, warm, luscious tone. Giulio Crimi, as *Raoul*, added to the laurels he has earned in other rôles this season.

In the fourth act his dramatic singing was one of the best parts of the whole performance. He imbued his part with convincing fury and passion. Vittorio Arimondi was *Marcel*. His powerful, deep, ringing basso gave the rôle the nobility it should have, although at times his voice wobbled badly. He had to repeat his duet with Raisa in the third act. Myrna Sharlow, as *Urbain*, showed improvement over her good work of last year; she sang the Page's Song in the first act with a fresh, clear, even quality that won her a deal of applause. Alfred Maguenat, who sang *Nevers*, suffered from a bad cold, which gave him a coughing spell in the first act and forced him to declaim his lines in the fourth. Gustave Huberdeau, his voice still somewhat misty, sang the rôle of *Saint Bris* very well. Jesse Christian, who made her Chicago début in this opera last year as a substitute for Galli-Curci, showed in the rôle of *Marguerite* that her good singing the year before was not accidental. Her voice was clear and flutelike, somewhat cold, and she sang the music well. The minor parts were well taken by Octave Dua, Giordano Paltrinieri, Desire Defrere, Vittorio Trevisan, Constantin Nicolay, Francesco Daddi, Juanita Pruette, Alma Peterson and Louise Berat. The chorus had evidently been carefully rehearsed and its work went with a swing. The ballet, led by Annetta Pelucchi, was well liked in both the Gypsy and Grecian dances.

### Dalmorès Returns

Charles Dalmorès made his initial bow of the season as *Don José* in "Carmen" at the Saturday night popular priced performance. He was as sure as ever in his acting, and his voice was as good as last season. His high tones seemed a little difficult of emission and at times had an explosive violence. This tenor's art at its best is delightful and the Flower Song was vociferously applauded. Maria Claessens made *Carmen* rather a hoyden. Her interpretation of the rôle was consistent, and she did some very good acting, keeping in mind her conception of the part. *Escamillo* was admirably sung by Hector Dufranne. Gustave Huberdeau, as *Zuniga*, was the cultured, sophisticated garrison commandant and sang with his usual care. Alma Peterson's *Micaela* was well sung and acted, with a tendency toward blatancy in the forte passages of the upper register. The production was carelessly given and the first act dragged noticeably. Marcel Charlier, who conducted, showed a tendency to drag the tempos and in the first act *Carmen* had to restrain her steps to conform to the orchestra.

The minor parts were delightfully sung and acted. Constantin Nicolay as *Dancario* was again a fine actor and sturdy singer, as last year, but Octave Dua filled the rôle of *Remendado*, last year taken by Francesco Daddi. The singing was a big improvement, and Dua's acting was equally as good as Daddi's. Marie Pruzan and Jeska Swartz sang *Frasquita* and *Mercedes*, their fresh voices blending beautifully in the concerted numbers.

### "Romeo" Repeated

"Romeo and Juliet" again drew a packed house when it was repeated Tuesday evening with Muratore and Galli-

Curci in the name rôles. The combination of these two stars never fails to attract a large audience, and this opera is so excellently cast in the other rôles that there is not an inartistic moment in it. Galli-Curci's voice was golden, and rarely has the Chicago stage heard, even from her, such a glorious outpouring of tone as in her solo in the scene in *Juliet's* apartment. Muratore was just such a *Romeo* as one likes to picture as Shakespeare's lover-hero, and his vocal art was glorious. Hector Dufranne, as *Capulet*, was in excellent voice, and he sang the "Couplets de Capulet" with a swing and fine feeling for tonal beauty that made the audience ask for an encore. Alfred Maguenat, still suffering from his cold, omitted the Ballad of Queen Mab. Gustave Huberdeau did some unusual artistic work in the scene in *Friar Laurence's* cell, singing the "monotone" solo with rich beauty of voice and finely modulated nuances. Jeska Swartz gave a charming performance of the Page's Song, and the other singers were fully as good as in the previous performance.

### "Tosca"

"Tosca" was repeated on Wednesday night, with Anna Fitzu in the name part and Georges Baklanoff and Giulio Crimi as *Scarpia* and *Cavaradosi*. Miss Fitzu, whose début had established her as a very worthwhile addition to the operatic roster, did even better than at her initial appearance here. She sang the "Vissi d'Arte" aria finely, and her voice, though somewhat topheavy, seemed more pleasing in the lower registers than last week. Her upper register is beautiful. Baklanoff's superb *Scarpia* seems the best that has been given on the Chicago stage, and Crimi was excellent as *Cavaradosi*, the aria in the last act being given with pathos and intense emotional effect. Giuseppe Sturani conducted, Campanini being still too ill to direct.

"Rigoletto," in which Riccardo Stracciari made his début Sunday afternoon, was repeated Thursday evening with the same cast. The performance was interspersed with encores. Giuseppe Sturani conducted.

### Début of Genevieve Vix

Genevieve Vix, the French soprano who joined the Chicago Opera Association last week to sing the leading rôles in Massenet's operas, made her American début last Saturday afternoon, Dec. 1, in the name rôle in Massenet's opera, "Manon." She won a success, and was recalled in front of the curtain again and again after the third act. Her voice production is peculiar, but the tones are sweet. One liked it better after listening to it all afternoon than when it was first heard. She had to repeat the aria, "Je consens, je suis bonne," and the audience tried to obtain several other encores. Mlle. Vix belongs to that new class of operatic singers who can act as well as sing, and her interpretation of the rôle was done to perfection, both in the larger aspects and in the finer, subtler details that set apart the born actress from a studious imitator. In the duet scenes with Muratore both acting and singing were superb, and each successive act only deepened the good impression she made in the first act.

Muratore was a memorable *Des Grieux*. The high level of the opera was his magnificent "Ah fuyez, douce image," in the St. Sulpice convent scene, which he had to repeat. He had also to repeat the aria, "En fermant les yeux," in the second act. His *demi-voix* singing in this scene was something almost indescribably beautiful, as far removed from falsetto as it was from the full voice, and the tonal glory of it made an encore inevitable.

Alfred Maguenat put more subtlety and good acting into the rôle of *Lescaut* than usually falls to the part. He was in splendid voice, his bad cold bothering him only once for an instant. Gustave Huberdeau, as the elder *Grieux*, was at his best this season. His bass is less

"To subtlety—Charming CARNEGIE HALL STUDIO of noted musician, Tuesday and Friday afternoons. Steinway Grand, telephone, water, etc. Applications by mail only to 303 Carnegie Hall."

somber than the great majority of voices of this range, and this season it seems unfortunately to be also less resonant. He did some excellent *piano* singing in the convent scene despite the fact that a slight fog seemed to veil his voice. Octave Dua was as good a *Guillot* perhaps as one can find anywhere. The clean enunciation of these French singers is a beautiful example to the Italian and American artists. Annetta Pelucchi and the ballet were warmly applauded on their own account. The orchestra, conducted by Marcel Charlier, gave a colorful reading of the score. The minor parts were well filled by Louise Berat, Margery Maxwell, Juanita Pruette, Marie Pruzan and Desire Defrere. FARNSWORTH WRIGHT.

## HUGE BOSTON AUDIENCE GREET'S SCHUMANN-HEINK

Contralto Gives Her First Recital in "Hub" for Period of Three Seasons—Her Art Again Admired

BOSTON, Nov. 26.—All the standing space and seats, both on the stage and in the auditorium of Symphony Hall, were utilized yesterday afternoon to accommodate the immense throng who came to hear Mme. Schumann-Heink in the first song recital she has given here in three seasons. The great artist was assisted by Vladimir Dubinsky, cellist, and Edith Evans, who provided splendid piano accompaniments for both artists.

In a program of Italian, German, French and English songs, she sang with the same grand manner and style as of old. She was visibly moved when singing such numbers as the Meyerbeer aria, "Ah, Mon Fils," the "Cradle Song" of MacFadyen, an Irish Lament called "Erin" and Oley Speaks' "When the Boys Come Home," and to such songs she gave interpretations that were impressive indeed. The glorious, rich mellowness of her voice was shown particularly in Beethoven's "Ich Liebe Dich" and in the "Irish Lament." The singer was recalled many times and added several extras. At the close of the program she made a brief speech in appeal for messages of courage and cheer for the boys in the trenches.

Mr. Dubinsky played admirably numbers by Boellmann, Davidoff and Glazounoff, and for an extra played an arrangement of a Rimsky-Korsakoff song. W. H. L.

## Aeolian Hall

MONDAY, DEC. 10 at 8:15 P. M.

## EMIL REICH presents The Miniature Philharmonic

A symphony orchestra of 32

JACQUES GRUNBERG  
Conductor

SOLOISTS  
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Soprano

OLSHANSKY  
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"Florence McMillan, as accompanist to Madame Homer, proved fully capable of filling that difficult task. The delicacy and certainty of interpretation were refreshing, etc."

### Galesburg (Ill.) Republican:

"...her playing is guided by a comprehensive musical knowledge, making the song and piano ensemble most perfect."

### Charleston (W. Va.) Gazette:

"Florence McMillan accompanied with sympathy and care."

### Tulsa (Okla.) World:

"It is more than an achievement. It is almost a career, when a pianist is privileged to assist a singer of Mme. Homer's renown; and Florence McMillan at the piano shared to no little extent in the honors."

### Elmira (N. Y.) Star Gazette:

"An accompanist of fine qualities and wholly given over to conscientious and unobtrusive work. She stands among the best of Metropolitan pianists who support the greater artists."

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Dear MUSICAL AMERICA:

On the opening of every season at the opera, you may have noticed that the critics, in their announcements, state that "Mr. Caruso was not in his best voice, but later he sang with all his accustomed power and charm." They refer in a similar manner to Mme. Farrar and others, and, indeed, there is scarcely any one of the artists who has not to face similar comment.

There is a simple reason for all this. At the opening of a season even the greatest artists are apt to be afflicted with nervousness. Then, too, they may not have been singing for some time, or travel may have affected the voice, so that when they start out they are not at their best, though they quickly recover during the opening performances.

I bring the matter up for the reason that it illustrates a radical difference in the point of view of the artists and of the critics. The artists, naturally sensitive to anything which reflects either upon their ability or the condition of their voices, claim that such reference to any disability on their part, especially as it is only temporary, should be omitted. Some, of course, demand that their efforts should receive only praise. Others, again, while they will admit that the critic has certain rights as well as duties to perform, believe that justice should always be tempered with mercy, that the exacting conditions under which they do their work should be considered, and that, as a whole, the public is not particularly interested in the niceties which may appeal to such an unquestioned authority on the voice as, for instance, Mr. Henderson, of the *Sun*.

Their main objection, however, is that inasmuch as the public mind is easily impressed, and generally more impressed by what is unfavorable than by what is favorable, such criticisms as those I have referred to are liable to arouse a question as to whether or not the artists are in full possession of their powers, as to whether they are beginning to come down from their high estate. And this, in turn, as one artist said, puts the germ of suspicion into the minds of the people, who are ever ready to use it as a basis for adverse judgment.

There is a good deal of truth in the position of the artists. At the same time, I think it can be urged (wholly apart from any discussion as to what is the province of the critic, as to what are his duties to his editors and to the public), that, with all their failings, it is the critics who not only maintain a certain standard in the public mind, but are, in the end, the best friends the artists have.

It is a truism to say that the average person is far more likely to die smothered by the applause of friends than by the attacks of enemies, which arouse to action. The singer, and especially the singer in opera, who is being constantly told that everything he does, everything he sings, every rôle he portrays, reach the acme of excellence, is very likely to become slipshod, careless, and, in the end, if he has any intelligence, he will despise not only the public but the critics.

No one will know better than the singer if, on a certain occasion, he did not sing well. There may have been plenty of reason for this, physical, men-

tal, something may have happened to distress him, he may have been overworked, he may have been just recovering from a cold, or entering on a career with one, and consequently, when he has not done his best and he reads that he never sang better, what respect can he have for the opinion of such a critic?

The difficulty lies in drawing the line between what is simply critical notice, which very often verges on the sarcastic, the cynical, and even the unjust, and what has very properly been called "constructive criticism." In my judgment, constructive criticism does not merely consist in suggesting a remedy for a mistake, or suggesting a different conception for a rôle, or in pointing out mistakes or shortcomings, but in first viewing the work of the artist, with the deliberate intention of finding in it all there is to commend. When that point of view is taken, and the artist so judged, it is then perfectly proper to temper the praise with such criticism of matters which the critic feels, in justice to himself and his readers, deserve consideration.

Then, too, even in the criticism of shortcomings, there is much in the manner in which it is done. If the manner of the critic be sneering, sarcastic, and the whole criticism, especially in some regards, suggests what the French call *arrière pensée*, something behind, it will lose in its force, particularly if the artist or conductor, under the critic's scalpel, is dissected for the purpose of an invidious comparison with some other artist or conductor. This is, in my judgment, a situation where the artist or conductor has the right to protest.

My experience through a number of years has been that where an artist will carefully read what is written about his performances, will consider everything coldly on the merits, he will profit by the criticisms, even though he may not like some of them, whereas on the other hand the artist who seeks ever for *réclame* is very apt to decay and pass out before his time.

There are, I admit, some artists who refuse to read any criticisms whatever. Well, they miss a good deal of fun, anyhow. And they certainly miss that great force which comes to all who are ever ready to face the opinion of others, and are every ready, I will not say to accept those opinions, but to learn something from them. Then, too, there are times when the critic by chronicling a disaster, may positively thereby help an artist, simply by giving all the facts.

A case in point has just occurred. On Thursday night last, that is, on the evening of Thanksgiving Day, a performance of "Bohème" was given, with Riccardo Martin as *Rodolfo*. The daily papers gave the principal notice to "Carmen," which was produced at the matinee to a capacity house, with Mme. Farrar and Martinelli in the leading rôles. "Bohème" was dismissed with a few lines. Some of the critics contented themselves with simply stating that Mr. Riccardo Martin had sung. Some qualified this by stating that he was not in his best voice. Only two, Mr. Finck of the *Post* and Mr. Rawling of the *New York Evening World*, told what happened:

Mr. Finck said:  
"Misfortune has pursued this tenor (Riccardo Martin)—the first of his rank this country has produced. Twice, last week, he had to give up his part because of an attack of tonsillitis, which, for several days, left him speechless. It would have been well had he waited a little longer for complete recovery. As *Rodolfo* in 'La Bohème' last night he began well, singing his most important air with splendid vocal resonance. But then his voice gave out; in one place there was a break—such as even Caruso has not been able to escape when indisposed; and that led to an unseemly and anti-American demonstration of hisses and whistling, not by Teutons, but by a group of claqueurs, who afterward left in a body."

Sylvester Rawling, heading his article in the *New York Evening World* with the words, "Claque Spoils Thanksgiving at the Opera," said:

"There was a regrettable incident at the performance of 'La Bohème.' An American singer was whistled at and hissed by the claque, an imported institution, which has grown steadily in offensiveness until this climax. Riccardo Martin, the American tenor who formerly was a pillar of the Metropolitan Opera Company, an artist of repute in Europe as well as here, was the victim. He was making a reappearance. The demonstration came at the end of the first act. Mr. Martin was not in good voice, but his performance would have made many a lesser man. Three times this season he had disappointed the management because of indisposition. Naturally, he was eager to keep faith. The

## MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 103



Henri Scott, American basso of the Metropolitan Opera Co. A prominent figure on our concert stage.

statement by Mr. Guard before the third act would better have been made at the beginning; but the question is, are American good taste and good manners to give way to their opposites that prevail in some parts of Europe?"

Now the question arises here: Would it have been better to suppress all mention of the incident, which, I believe, is the viewpoint of the authorities at the Metropolitan, including Mr. Gatti himself? To this I will demur, and give a reason which I think not only deserves consideration, but is unanswerable.

There were some four thousand people in the opera house to witness the performance of "Bohème." They heard the hissing and booing and received a certain impression. What the impression was is shown by the following incident:

A prominent physician and his wife were among the audience. The physician told me personally that he greatly regretted the incident that happened, which he described in the following words:

"Riccardo Martin seemed to go to pieces. He was hissed and booed by the audience."

To which I replied:  
"You are mistaken. He did not go to pieces, in the first place. Simply he had been indisposed for some time. But he was not hissed and booed by the audience. He was hissed and booed by a contemptible claque. No doubt Martin had not made the usual arrangements with the captain of the claque, or *chef de claque*, as he is called abroad."

I quote the incident for the reason that thousands of people who were there got a certain impression, and then went out and told thousands more, who again told thousands more. Thus an entirely erroneous report of the incident would have become current in the musical world and among the general public were it not that a few courageous critics told the truth, namely, that there was absolutely no demonstration against Mr. Martin, but considerable sympathy for him, while the hissing and booing came from

the claque which, as Mr. Finck truly says, after it had done its dirty work quit the house in a body.

\* \* \*

Most of the papers at the present time are engaged in a discussion with regard to the tremendous slump that there has been in the patronage of our theaters, while at the same time strong patronage is being given to all kinds of musical entertainment, as I wrote you before, all the way from light opera and the musical comedies up to the symphony societies' performances.

The matter has importance for the reason that at this very time the whole subject of the amusements of the people is under serious consideration in Washington, which may involve consequences of far-reaching importance. If it can be shown that at this time of stress the public is becoming indifferent to amusements, it would naturally strengthen the hands of those who claim that the industries, especially the musical industries, which support the theatrical and musical world, may be dismissed from consideration when the authorities are forced to take action restricting certain industries, so that those which are absolutely necessary to carry on the life of the people and the proper conduct of the war, may have the preference.

It is the conviction of broad-minded people that at no time is amusement, and particularly musical entertainment, more needed by people than during the war period. Take it away from them, and they are left to brood over their misfortunes, or the shock received by the death or wounding of relatives, or by the loss of business, and thus their minds, being concentrated on their troubles rather than being taken away from them, their power to meet the issue is greatly impaired.

With regard to the slump in the patronage of theaters, let me say, in support of the contention I made in a previous letter (to the effect that this is not due to public apathy but to the unfortunate

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

and miserable system that has grown up in the theatrical business), that there are certain theatrical performances to which the public are going practically *en masse*, and for which they are paying most exorbitant prices to the speculators. At the same time, other performances that are worthy are virtually neglected and are running at a serious loss.

An interesting contribution to the discussion has just been made by the eminent and enterprising manager, Mr. Lee Shubert, who enjoys a national reputation in the musical as well as theatrical world. His argument is that the slump is due to the false issues that have been raised, due to the cry that came from Washington some time ago for economy in all directions.

"Now," says Mr. Shubert, "while there is need for the conservation of food, coal and other supplies, there is no reason why legitimate industries should be paralyzed."

He shows that theatrical enterprises represent large capital, give employment to many workers, who would be crippled if that capital were withdrawn or wiped out, and that merely hoarding money in the banks does the government no good. It is perfectly proper that the people should economize in many directions, but when it comes to withdrawing their support from theatrical enterprises it is a mistake, especially when the people never had more money than they have now. Wages are high. Salaries have been raised.

Marc Klaw, also a man of great distinction in the theatrical and art world, a member of the redoubtable firm of Klaw & Erlanger, has given his opinion. He blames the press largely for its attitude. In the first place, he thinks much of the criticism which has been leveled at many performances was uncalled for, unjust, gave the public a wrong idea of their worth. Furthermore, he criticized the continuous reference by the press to the slump in the dramatic business, which he said discouraged people from going.

Both these eminent men of affairs seem absolutely blind to the real reason which has brought about the unfortunate condition in the theatrical world, and to which correspondents in the various daily papers are continually alluding.

The trouble with the theatrical world to-day and the reason why many worthy plays have not received the recognition they should is that an iniquitous system, built up on graft and greed, is in force to-day. This system means a tremendous expense, as well as a crucifixion in the way of trouble and worry, for the average man to get tickets for a theater. Let us take a case which is occurring in New York by the thousands every day.

Members of a business man's family tell him that they would like to witness a certain theatrical performance, beg him when he is "downtown" to get tickets. He goes to the box office, where as we all know he is promptly told that they have nothing for that night but a few seats in the last row or the last two rows, or they have something in the fourth or fifth row of the dress circle. He is also told, at the same time, that possibly some of the hotels or speculators may have some seats.

He goes to one of the leading hotels, to which he has been recommended, stands before a counter laden with magazines and papers, behind which four or five maidens are discoursing among themselves. Presently one of them disentangles herself from the crowd and accosts him with, "Welwadyerwant?" He states his case, that he wants three or four tickets for a certain performance that night, upon which he sees the girl telephone the very theater where he has been or some other bureau. Maybe that hotel is not handling the tickets of the theater for which he wants the seats.

Then he is told that if he will pay the speculators' advance and the war tax, which would bring his three tickets, even at the \$2 rate, up to \$8.25 for the three, he can have them. He asks when can he have them? Well, if he calls around later he can get them, or if he will leave his address with the money he can have them sent to him. By this time he is getting nervous, for he has an important business appointment, and so he pays out his money and leaves his name, goes back to his office, forgets all about the tickets, but at five o'clock realizes that they have not come to him. He calls up the hotel and is first informed that they have no such order. Then he insists that he left the money there. After about ten minutes' work on the 'phone he finally discovers that the young lady who took his order is "not on at present," but they

have found the order. Will he send down for the tickets? Finally, in despair, he goes down himself and manages to get home, through having lost another half hour, late for his dinner. At the theater he discovers that the house is only half full, and that he is sitting next to some people whose conversation informs him that they have got tickets for that house at less than half the price he paid, from a cut-rate office.

The experience being repeated, that family, like thousands of others, is finally educated, and even weaned away from the theaters. Instead of going, as they used to, perhaps a couple of times a week, they go two or three times a season.

Advice is always cheap, so I will not presume to advise either Mr. Lee Shubert or Mr. Marc Klaw. But if they will permit me a modest suggestion, it would be to the effect that they themselves should go around to the various theaters, then visit the hotels and the offices of the speculators, so as to have personal experience of exactly what the public is up against to-day. Perhaps they will say, "Oh, we know all about this. We know that tickets for the convenience of the public are placed on sale at the hotels and elsewhere." All very true. But they do not know of the surrounding circumstances, and that the increased price demanded by the speculators is only one of the discouraging elements in the situation, in many instances a more important one being the trouble, the loss of time, the snippy attitude of the young women who have these matters in charge at the hotels and speculators' offices, which finally create such irritation in the minds of the average person who wants to go to the theater that the result is that, in many cases, they say, "Oh, well, what's the use of going to so much trouble and expense? Suppose we go to the movies to-night?"

If Mr. Shubert and Mr. Klaw will go around and make the personal experience, and not rely on any subordinate that they may send out, and will then go back to their offices, lock the door and think it over, I believe that they will finally realize that what is up to them is to discover a drastic remedy for the existing evil, and that that remedy does not lie either in abuse of the press or in blaming the people in Washington who started a propaganda for general economy, or in lack of appreciation by the public of the plays they produce. It is that the remedy for the situation lies with the great managers themselves, and with nobody else.

\* \* \*

I am not going to hurl myself into the unfortunate controversy which has been raised over Fritz Kreisler, and which has resulted, I much regret to say, in his abandonment of his tour, but I would like to tell Mr. Kreisler that some of the antagonism that has been aroused is not due to him at all, but to the previous attitude of his manager, Mr. C. A. Ellis of Boston, who, secure in his position as manager of the Boston Symphony, and with such great artists as Paderewski, Kreisler, Farrar, in his company of attractions, long ago assumed such a dictatorial attitude to local managers all over the country that when the crash came there was no basis of good will for him or what he represented. Indeed, there was a long smothered antagonism. Unfortunately, this antagonism expressed itself somewhat in the hue and cry about Kreisler.

Another phase of the situation illustrates a characteristic feature in the conduct of our great daily papers, which, in their anxiety to get what they consider will interest their readers, play into the hands of people who have no interest in the matter they discuss, but are simply crazy to see themselves in print.

One of such is the Rev. Newell Dwight Hillis, of Plymouth Church, Brooklyn, who has seen fit to bring a number of charges against Kreisler, none of which, I firmly believe, he can substantiate. This has nothing to do with the question as to whether it is proper or improper for us to patronize Mr. Kreisler's concerts, he being an Austrian and, in a sense, an enemy. It has to do with the truth.

Of all the various charges Mr. Hillis brings against Mr. Kreisler, and which Mr. Kreisler has absolutely denied, there is not a single one which I believe Mr. Hillis can substantiate. Yet the press has given these charges great space, and so, while it may have added somewhat to poor Kreisler's unhappiness, has done so by catering to Mr. Dwight Hillis' craze for notoriety.

It is not to my knowledge that Mr. Hillis, of Plymouth Church, has ever interested himself in music, or in building up music in Brooklyn, or in helping artists, or in helping any public movement for the establishment of a symphony

orchestra, or even of a community chorus. He saw, however, in the Kreisler incident, a chance to get himself into the limelight, and with all the astuteness of his type he went the limit, and the papers helped him do it. It made, as they thought, "good copy."

\* \* \*

Kitty Cheatham's a wonder! I sat through part of her performance at Carnegie Hall the other night. How ever does she do it? How ever does she maintain the marvelous vitality, the exuberant optimism, the charming manner, that, together with her unquestioned sincerity, hold a large, cultured and well-dressed audience for three hours?

True, there was a good deal of music. But she talked before it, and through it, around it, and after it. And the audience never seemed tired.

Personally, I would have preferred to have had the whole affair happen in a smaller auditorium, for in such a large auditorium as Carnegie Hall one misses facial expression, the niceties of action and speech. Sometimes the voice, too, will not carry, so that you do not hear what is being said. But, with all that, it was certainly an extraordinary accomplishment for a little woman (for Kitty is a small person, except when she is expanded by enthusiasm and a voluminous costume), to go through what she did the other night, even when backed by an orchestra conducted, by the bye, by a woman, and a very clever and capable one, at that. And I don't know another person in the entire United States who could do it. Perhaps some of her power comes to her because she is so deeply interested in music as it appeals to children. When it comes to that, you know, most of us are children, certainly those who are getting old.

### LOUIS KREIDLER BUSY IN CONCERT AND OPERA FIELDS



© Photo by Matene

Louis Kreidler, Baritone of the Chicago Opera Association

Louis Kreidler, baritone of the Chicago Opera Association, was met in Belton, Tex., recently by some earnest-minded gentlemen who were afraid that he was a German army officer. They had been told that he was sending the proceeds of his concerts abroad to aid the German government in waging war on this country. Kreidler was highly amused and soon convinced the gentlemen that he was born and raised in this country and, far from being a German, he was an ardent American patriot, who had been singing for the Red Cross and war relief work and assisting in every way that he could to help his country in its war work.

Kreidler filled concert dates also in Temple and Waco before he left Texas and sang in Nebraska, after which he returned to Chicago for the opening of the grand opera season. He is one of the leading artists of the Chicago Opera Association, singing *Escamillo*, *Amonasro*, *Sharpless*, *Count di Luna* and other important rôles. This week he went to Minneapolis as soloist for the

If you should meet on the street or elsewhere a handsome man, fairly well advanced in years, whose face seems familiar yet you cannot for the moment place him, you have probably run up against John Philip Sousa, who, you know, has shaved off a beard that for years has been one of the glories of the musical world. To-day he wears only a stubby mustache.

His reason for getting rid of the magnificent hirsute appendage that he has worn so long, and of which he has been so proud, is, as he said, that at the Great Lakes station, where he has been "doing his bit" recently and where there are some 17,000 men, there were only two sets of whiskers. Commodore Grimes and he owned those two sets. The more he has associated with the youth and maturity of the day, the more he began to feel that he was in the wrong, that his chin was in the wrong; that the day of the beard had passed, and that modern efficiency called for the smoothest face a man could present to the world.

And so Sousa hopes that Senator James Hamilton Lewis and ex-Governor Charles E. Hughes, who wanted to be President, will take notice and presently appear with smooth faces.

In another interview, Sousa is credited with saying that smooth-faced men will win the war. I am afraid that our good friend is mistaken in this. Men will not long remain smooth-faced if they get into the trenches in the front line, where there are no barbers. Most of the troops that are at the front are "bearded like the bard," as Shakespeare used to say.

However, Sousa, with or without a beard, will be the same glorious composer of fine band music that the great bands all over the world play, and that everybody likes to hear, says

Your MEPHISTO.

Apollo Club and will return for the performance of "Aida" later in the week. Last week he sang in the oratorio, "St. Paul," in Evanston. F. W.

### GABRIELLE GILLS GIVES AN ARTISTIC RECITAL

French Soprano Again Evidences Her Consummate Skill as an Interpreter

Gabrielle Gills, who gave a song recital in Aeolian Hall Friday afternoon, made a deep impression on her large audience. She captivated her hearers not so much by her purely vocal assets, as by her consummate art as an interpreter. Only very rarely has it been our good fortune to hear a singer render a program with such an intensity of expression—and correct expression, be it understood. The powers of characterization this artist seems to possess are practically unlimited. Each song becomes a musical and a poetical revelation. Her mezzo-soprano, on the other hand, evinces that whiteness so frequently to be remarked in many French women's voices.

Mme. Gills's exquisite utilization of the French in singing should prove more beneficial for students than half a dozen French diction lessons with a *soi-disant* French coach. Her graceful delineation of the old "Ariette de la Folie" of Rameau and, above all, her thrilling and finished singing of Sauzai's impressive "Chanson ancienne de Charles d'Orleans" were veritable masterpieces of French chanson interpretation. This artist incarnate even succeeded in making a group of Fauré compositions not only interesting, but even significant. With the following group by Borodine, Gretchaninoff, Blair Fairchild and Dwight Fiske, the artist only augmented the already existing atmospheric impression. Rather cute was her English diction in Fiske's "The Bird." Incidentally, a clever little composition with a ready understanding for the possibilities of effect. The remaining numbers were the "Louise" aria from Charpentier's opera and works of Reynaldo Hahn, Debussy and Duparc. O. P. J.

### Henri La Bonté Sings for the Friars

Henri La Bonté, the American tenor, made an impromptu appearance at the Winter Frolic of the Friars Club last Sunday evening and scored a decided success. Stepping before a black velvet curtain, behind which André Benoist played the piano accompaniments, Mr. La Bonté sang the "Vesti la giubba" aria from "Pagliacci" with great fervor and abandon. This he followed with two Irish songs, in which several brilliant top notes, fondly held by the tenor, won the approval of a huge audience made up largely of notables in the theatrical world.



## "EASTERN ART SPIRITUAL, WESTERN ART MATERIAL," SAYS MICHIO ITOW

"Both Viewpoints Must Be Blended to Make Perfect Art"—Japanese Dancer Would Found Place of Learning for Followers of All the Arts — Bread and Butter Blocks Road Over Which Real Artists Are Toiling

MACDOWELL had his Peterborough and Michio Itow, the Japanese dancer whose art was given to the New York public last autumn in Adolph Bolm's "Ballet Intime," has his "Dream."

Itow dreams of a retreat where all real artists may come to learn all that can be taught of all the branches of art, both of the East and of the West, without having to worry about the means of livelihood, so that their thoughts may be entirely devoted to learning and understanding. For instance, a musician coming to this Utopia would first study the music of the East, and then the music of the West. Then, in order to develop all that is best in him, he would learn something about the other forms of art. When a writer, a poet, a painter, an architect, a dancer, a sculptor or a musician had completed similar courses, he would be ready to leave the colony to visit the metropolitan centers of the world, to proclaim and exhibit the art in that branch he had mastered.

"Of course," said Mr. Itow, "there are many people who call themselves artists who are not so at all; but most times the public does not stop to examine and find this out. The real artist is like a priest—he comes to proclaim the truth and to uplift. But the public does not want the truth. They say they want to be amused. And so even the real artist is not allowed to proclaim truth, because he must have bread and butter, and the public will not give him it if he does not amuse them."

"Some people think art is not necessary; it is some luxury for the wealthy. But that is not so. There are three great factors in the world. They are religion, sociology and art. Sociology has made great strides, it is true. But why have we to-day a great world war? Because religion has not progressed with sociology, so to-day we have people with old religious conceptions, which cannot harmonize with new social conditions, and those other people who laugh at old religion and so have none at all. If art also does not make greater strides for the truth it will die. Art goes hand in hand with religion."

### Says Art Is All "Western"

The writer asked Mr. Itow what idea he had in mind in having the people in his "Dream" colony first study the art of the East, and then that of the West. "For this reason," said Mr. Itow. "To-day there is practically no Eastern art—it is all Western—because in Japan, India, Burmah, they do not study the art of their own country, but go at once to Paris, where they study Western art. This is a very deplorable condition, because there is so much beautiful in Eastern art which is being lost. They will wait until Eastern art is all covered over with ashes; then they will begin to unearth it, as they did the Greek statuary, but by that time an arm will be missing here, a head there."

"It is like this. Old Eastern art is all spiritual—shadow. Western art is ma-



Characteristic Study of Michio Itow, the Japanese Dancer

terial—based on the Grecian. East knows all spiritual, but what good is the spiritual if they are not capable of carrying it out in material form? West knows all material, but the material is not good when the spiritual is lacking. That is why Rodin is at least a hundred years ahead of all other sculptors. He realized that it takes both the spiritual and the material to make a perfect art.

### Artist Must Have Insight

"I do not dance the legendary dances of my country as they are originally done in the East. I take the old legend as it stands. Then I combine what I learned in the East, and what I learned in my studies in Paris, Vienna and other European art centers, and blend them to make what I conceive to be a perfect harmonization. It is necessary for an artist to have—what do you call it?—insight into human nature. You know I read 'Mephisto's Musings' in MUSICAL AMERICA every week, and the Mephistopheles who writes those musings understands human nature very well. But many artists do not even try to understand, and as soon as there is something they cannot understand—whether it is human nature, art or anything else, they at once say it is foolish. People said also the same thing about Beethoven during his lifetime. To be broadminded is a wonderful thing, and a thing that ought to grow, particularly among artists."

"'Bread and Butter' is the name of the great rock which blocks up the road over which real artists are toiling, and one by one they try to shove it to one side, so they may travel on further and learn more of truth. But it is a great, heavy rock, and no one person can move it. But if many true artists will get together and try to move that rock at once perhaps it can be done. In my

'Dream' the rock has been removed. But for this I need money. Well, there are enough people who will give me money, but that is not enough, for that would make the 'Dream' a business matter, and that is just what it must not be. What is needed is a man with much money, and one who can dream my 'Dream' with me, and that is very hard to find."

MADELEINE GREY.

### August Bouillez Scores in Montreal Appearances of Boston Opera

MONTREAL, CANADA, Nov. 26.—The Boston Opera Company, under the direction of Max Rabinoff, has been giving opera with great success at His Majesty's Theater. Foremost among the singers in popularity is the French baritone, August Bouillez, whose recent appearance in Offenbach's "Les Contes d'Hoffmann" marked a high point in the work of the company. Mr. Bouillez sang the three rôles of *Coppelius*, *Dappertutto* and *Dr. Miracle*, differentiating the three parts in an artistic manner, which stamped him an actor of the first order, as his voice has placed him among the first rank of singers heard here.

### April Convention for Indiana Music Teachers' Association

The forty-first annual convention of the Indiana Music Teachers' Association will meet at Anderson, Ind., on April 30 and May 1, 1918. The officers of the association are: President, R. G. McCutchan, Greencastle, Ind.; vice-president, Miss Adelaide Carmen, Indianapolis, Ind.; secretary, Glenn M. Tindall, Kokomo, Ind.; treasurer, Mrs. Myra G. Gordon, Logansport, Ind.

### John Powell to Be Soloist on Week's Tour with Detroit Symphony

John Powell will be soloist on a week's tour with the Detroit Symphony Orchestra, Weston Gales, conductor, during March. It is planned to feature the organization as an American orchestra, led by an American conductor, with an American soloist in an all-American program. Mr. Powell will play a MacDowell Concerto.

## GRETA TORPADIE ACHIEVES TRIUMPH

Recital Proves Her One of Few Notable Singers of Art Songs

Greta Torpadie, Soprano. Recital, Aeolian Hall, Evening, Nov. 22. Accompanist, Richard Epstein. The Program:

Handel, *Air de "Rodelinda"*; Caccini, *"Amarilli"*; Bach, *Air de "Momus"*; Stenhammar, *"Mansken"*; "Aftenstemning"; Sibelius, *"Ingalil"*; Lie, *"Sne"*; Elling, *"Jeg vill ud"*; Faure, *"Claire de Lune"*; Gevaert, *"Le Sommeil de l'Enfant Jesus"*; Loeffler, *"Les Paons"*; Saint-Saëns, *"Guitares et Mandolines"*; E. Wolff, *"Alles Still"*; Atherton, *"Mit deinen blauen Augen"*; Schindler, *"Mäiwunder"*; Kramer, *"Green"*; Rubner, *"Pierrot"*; Buzzi-Peccia, *"Sweet Suffolk Owl"*; *"Under the Greenwood Tree."*

In one of the most delightfully artistic recitals that we recall in recent seasons Miss Torpadie triumphed last week. As one scarcely expects a lyric soprano in her early twenties to accomplish this, there is all the more real joy in realizing that it can be done. Miss Torpadie's gifts have been known to us prior to last week; but in the last year her art has ripened wonderfully and she has worked out many a nicety of expression, many a touch here and there, that she did not command before. Poems mean something to her and in her exposition of them set to music that meaning is made to live, be it in the repose of Sigurd Lie's snow picture or the Sibelius "Ingalil." Appreciating that a lyric voice, especially a light one like hers, has limitations in the kind of thing it can express, Miss Torpadie exercises the greatest care in choosing her songs and never outsteps the border of what she is capable.

There are few concert singers who can rival her in her delivery of Bach and Handel; she showed in their airs a vocal technique fully mastered, and a feeling for style that only became more distinct in her beautifully conceived performance of the Caccini air. The Stenhammar songs were charming, Lie's "Sne" won a repetition—we have never heard it sung better—the Sibelius song, though not one of his greatest, was worth hearing. At the close of the Scandinavian group Miss Torpadie returned to the stage to add an extra, singing a song by the Norwegian Lange-Müller. As it was in Norwegian she read the English translation of the poem first. So tense and expressive a reading of a poem one expects from an Yvette Guilbert; it was worthy of the great French artist. And then Miss Torpadie sang it with a beauty of sentiment that was affecting. The singing and reading of this poem was one of the high lights of her recital. As for the Loeffler song, which, thanks to the musical intelligence of a discriminating audience, was sung twice, Miss Torpadie excelled in the natural manner and the skill with which she by her musicianship encompassed its difficult phrases. Maestro Buzzi-Peccia's "Sweet Suffolk Owl" is an impressionistic song of distinct worth that should be sung much in recital. It was redemanded. His treatment of Shakespeare's lines as a *valsette* is charming and most ingenious and made a splendid closing number. Round after round of applause greeted the singer and numerous bouquets were presented to her.

America has produced only a few notable singers of songs. Greta Torpadie's name must be added to the small list. She has a most intelligent grasp of the art-song and adds to it a fine control of her organ plus a great interpretative sense of light and shade. She will go far, and in doing so, she will make lovers of worthy music, for she sings nothing meretricious, not even for encores. Her program was free from even a single song of this type.

Mr. Epstein played accompaniments of the highest order, sympathetically conceived in the spirit of the various composers. Miss Torpadie shared the applause with him by bringing him forward several times during the evening.

A. W. K.

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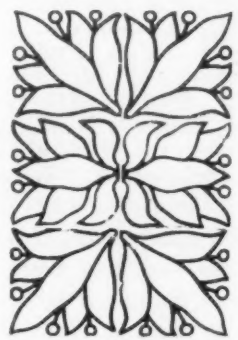
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# THE SUPREMACY of MURATORE



HIS portrayals of "Faust" and "Romeo" described by Chicago critics as the most extraordinary operatic characterizations of the day—"Absolutely the greatest Romeo I have ever witnessed," says one critic. "It was perfect," declares another. "Sang and acted as nobody else can, and as nobody else—not De Reszke, himself—has," maintains a third.



© 1916, Victor Georg, Chicago

## ROMEO AND JULIET

From first to last of this taxing rôle, Muratore's glorious, wine-warm, sunshiny tone does not lose its matchless beauty of quality. His remarkable range and command of expression find him equal to the most difficult passages of the music—and his genius for coloring his voice with gradations of emotional power is beyond doubt equaled by but few living lyric artists.—*Chicago Evening American*, Nov. 19.

Muratore will always be the ideal romantic tenor, with the voice of pure gold and the bearing of an aristocrat.—*Chicago Daily Journal*, Nov. 19.

Lucien Muratore as *Romeo* sang as he has never sung before. This was the most ravishing exhibition of a poetic interpretation of the Shakespearean hero that we have ever heard.—*Chicago Daily News*, Nov. 19.

Mr. Muratore was in his best voice, and without doubt his tone has gained during the last summer. Without losing anything of the refinement of his art, there is now a greater power to his high B flat and B than there ever has been before.—*The Chicago Evening Post*, Nov. 19.

Muratore was, as in last week's "Faust," in superb voice; and he again sang and acted *Romeo* as nobody else can, and as nobody else—not De Reszke, himself—has. Here is a rare example of a tenor's art in opera.—*The Chicago Daily Tribune*, Nov. 19.

It would be difficult to imagine and unreasonable to ask for singing and acting more beautiful than that which Mr. Muratore bestowed upon this opera.—*The Chicago Herald*, Nov. 19.

## FAUST

Again to return to Muratore, he is without doubt one of the greatest interpreters of Goethe's quasi-hero in the Gounod version to be heard anywhere, and he is one of the strongest reasons why the Chicago Opera Company is acquiring the reputation of being second to none.

—*Chicago Examiner*, Nov. 16.

Muratore comes back to us with an even richer quality in his tone and a greater volume, while his command of his voice in every shade of color and in every dynamic variation is masterly. He has brought "Faust" to life again after we had thought that it belonged to the experience of a generation that had passed. . . . He stands at the head where he belongs. It is evident that he will add new fame to his name this coming winter. Of course he had to repeat the aria.

—*The Chicago Evening Post*, Nov. 16.

Then there was Muratore, he of the golden tenor. The only disadvantage that I can see in his singing the rôle is that some day someone else will try to sing it. I do not want to be present when it happens. One could very easily grow tired of "Faust," but not when he appears.

—*Chicago Daily Journal*, Nov. 16.

Lucien Muratore, as I said above, has added a warmer, fuller, deeper tone to his golden tenor. . . . He revealed once more the matchless shading and poise which make his art so compelling.

—*Chicago Evening American*, Nov. 16.

His method is so refined and his style is so elegant that he makes an ideal representation of the rejuvenated philosopher.

—*The Chicago Daily News*, Nov. 16.

Not since the activity of Jean de Reszke has a tenor made so engaging a thing of the love music in the garden scene as Mr. Muratore made of it. The poetic romanticism of it, the elegance of the artist's vocal style, his musical feeling, his fervid and stirring histrionicism quickened a work that too often has lain lifeless in the tomb of conventionality.

—*Chicago Herald*, Nov. 16.

Muratore, being in superb voice, was Muratore—the First Tenor, and the only singer of "Faust" to challenge the fondest memory of Jean de Reszke.—*Chicago Daily Tribune*, Nov. 16.

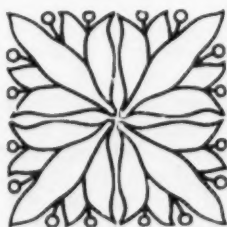


Photo by Moffett



## THUEL BURNHAM CANCELS CONCERT SEASON OF SIXTY ENGAGEMENTS

Difficulties of Travel Under Existing Conditions Are Reason for Pianist's Action—To Resume Concertizing After War—In the Meantime He Will Engage in Pedagogical Work—Interesting Plans for Studio Recitals

THUEL BURNHAM, the American pianist, has canceled his entire tour for this season. Freight and express embargo makes the shipping of pianos impossible. To a representative of MUSICAL AMERICA Mr. Burnham said:

"I am only one of many who will have to make new plans on account of the attitude the war has forced the government to take with the railroads and express companies, but I believe this will react very good in two ways. First, it enables me to resume work on my pedagogical plans—plans for teaching on the most ambitious scale I have ever attempted. Second, I can live a normal human life again instead of existing on trains between concerts."

### Lessons Open to Public

Mr. Burnham answered numerous inquiries of his work abroad and his original class lesson plans sound most interesting. This was a big feature of a course of lessons he gave at Carnegie Hall the first year he came back.

Some of the lessons are open to the public which is a splendid tryout for the pupils, as it gives them the experience of public playing, but not under the enormous tension of regular public recital.

Mr. Burnham has taught during the



Thuel Burnham, the American Pianist

summer months, but says: "I felt more or less hampered because it is difficult to plan for winter concerts while I am teaching. I love teaching and I love concert work equally well, but I will not do both at the same time. I have traveled extensively now for three seasons and feel I have a big, solid following around the country and when the war is over I'll concertize again."

He is most enthusiastic and already has plans for studio recitals by himself and artist-pupils such as made the Burnham studios in Paris a social and musical center. Many of Mr. Burnham's private pupils around the country have made plans to begin work as soon as he opens his Carnegie Hall studios. The date of this opening will be announced shortly.

## RALPH LAWTON'S RECITAL A POLYCHROMATIC AFFAIR

Pianist Out of Sight of Audience Uses Changing Lights Descriptive of Mood of Number Played

Ralph Lawton, pianist, was heard at the Greenwich Village Theater, New York, on the afternoon of Nov. 25, in a recital of modern music. On a stage hung with neutral-tinted curtains, a grand piano was visible far to the left-hand side, but the player was out of sight. As the numbers were played colored lights, supposed to typify the mood of the pieces, were thrown upon the background.

Despite the fact that the program announced that the experiment was believed to be the first of the kind in America, it was not a novelty to New York, having been used by Modest Altschuler several years ago at a concert given by the Russian Symphony Orchestra at Carnegie Hall. It created on this occasion a mild flutter of interest, but nothing more, nor is it likely to become popular for more reasons than one. In the first place, the fineness of effect is dependent upon the Fortuny system of lighting and there are not a dozen theaters in the country equipped with this system. In the second place, the changing lights, instead of helping the listener to understand the music, are a distinct hindrance, the human brain in its present stage of development being able to give its undivided attention to only one stimulation at a time. One was kept constantly wondering what the lights were going to do next and the music was relegated to the state of being a mere accompaniment, like that in a movie-house.

The program consisted of a group of pieces by Debussy, a Grieg Ballade and a group of Russian numbers by Rachmaninoff, Glazounoff, Scriabine and Balakireff. The "colors" of the Debussy numbers were as follows: "La Cathédrale Engloutie," yellow, changing to blue and back again to yellow; "Reflets dans l'Eau," pale blue and pink at the top; "Poissons d'Or," yellow, the light coming entirely from the floor; "Prelude in A Minor," solferino pink.

Mr. Lawton exhibited a fine, clean-cut technique; his tonal values were well balanced, and his pedaling above criticism. As a pianist he should stand high in public estimation and probably will do so when he forsakes his present Roycroft style of recital and is content with the settings which have sufficed for Paderewski, Godowsky and Hofmann.

J. A. H.

### Schumann-Heink Delights Washington

WASHINGTON, D. C., Nov. 30.—Mme. Schumann-Heink was heard on Nov. 27 by a large audience. The ever-popular contralto gave a varied program, ranging from cradle songs to operatic arias. She was perhaps most enthusiastically received in her group of American songs. Patriotic touches were provided by "When the Boys Come Marching Home," by Speaks, and other numbers. The program closed with "My Country, 'Tis of Thee." Vladimir Dubinsky, cellist, was the assisting artist, contributing several enjoyable numbers. Edith Evans, as accompanist for both artists, deserves praise for her work.

Mme. Schumann-Heink remained in Washington several days in order to give the soldiers at American University Camp an evening of music.

W. H.

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## KREISLER CALLS ATTACK OF MINISTER "COWARDLY"

Violinist Demands Public Apology for Brooklyn Clergyman's Sensational Sermon

Demanding an apology for a "cowardly, irresponsible and unethical attack" made upon him by the Rev. Newell Dwight Hillis, a Brooklyn clergyman, Fritz Kreisler last week replied to the attack of the minister, made in a church Sunday morning, Nov. 24. The violinist stated, after begging that the clergyman meet him as a man to man:

"In his cowardly, irresponsible, and unethical attack upon me, Dr. Hillis said: 'It is well known that Kreisler is an Austrian captain, and to obtain his release from the army he promised to send a large percentage of his income back to the home Government.' This is a baseless and malicious lie. Knowing Dr. Hillis to be a minister of the Gospel, I refuse to believe that he uttered this lie in full cognizance of its falsity and import. I expect him to retract his misstatement publicly and without delay."

The minister has won considerable publicity by other sensational utterances.

### Musical Culture Class of Memphis Honors Belgium

MEMPHIS, TENN., Nov. 22.—The Musical Culture Class at the second meeting in its history, on the afternoon of the 21st, held a brilliant function. Mrs. R. A. Street, chairman, presided, and members of her committee were Mrs. R. L. Jordan; Martha Trudeau, president of the Beethoven Club; Mrs. G. F. Gunther and Mrs. W. A. Gage from the Alliance Française, and Mrs. Benjamin Parker and Mrs. Walter Canada from the Renaissance Music Circle, members of which clubs were invited guests for the afternoon. The program was in honor of Belgium. Mlle. Mariette Jurion Solvay told of the origin of patriotic songs and national anthems of Belgium. "Hail Belgium" was sung. Lillian McLaughlin sang the national hymn of Belgium, "Brabançonne," with the high school orchestra, and "Le Clarion," accompanied by Mrs. Lunsford Mason. Mrs. J. L. McRee delighted the audience with two vocal numbers.

## NOTE SPLENDID GAIN IN CONTRALTO'S ART

Clara Clemens Proves at Recital That "New Voice" is Not a Myth

The advent of Clara Clemens's "new voice" had been heralded sufficiently to whet our natural sense of scepticism. So it was with mixed feelings—certainly not with any great expectation of phenomenal surprises to come—that we wended our way to the concert of Clara Clemens in Aeolian Hall on Monday afternoon, Nov. 26. Great was our surprise, however, to note that the "new voice" was really no myth; that, in fact, it was a veritable *fait accompli*. For we heard a rich, very mellow, well-equalized contralto, that ever and again assumed operatic dimensions, and which bore scarcely any resemblance whatsoever to Clara Clemens's former voice. While the singer's lower tones, to be sure, still having an inclination to sound a bit membranous, may be further improved in clarity and buoyancy, the young artist's clever utilization of her rich contralto as a whole and her subtle and intelligent handling of a difficult and heterogeneous program evinced an artistic personality of whom considerable may yet be expected.

In Moussorgsky's "Gopak" and Wolf's "Mausfallensprüchelein" the singer manifested a temperament of which, frankly speaking, we had not deemed her capable, and which evoked spontaneous demands for an encore. It was no mean task for the artist to approach such numbers as Debussy's "C'est l'extase" and Brahms's "Der Todt das ist die kühle Nacht," which were delivered with excellent taste and musical judgment. The remainder of the program, devoted to compositions of Bizet, Saint-Saëns, Fauré, Strauss, Glinka and Rachmaninoff, the singer interpreted with increasing vocal efficiency. Besides the foregoing, Clara Clemens also sang with marked success a song by her husband, Ossip Gabrilowitsch, entitled "Goodbye," a grateful number, well conceived and fluently written.

The singer not only demonstrated her good diction in French, German and English, but also succeeded in pointedly characterizing the respective qualities of each number. Ossip Gabrilowitsch, who officiated at the piano, was a pillar of support and inspiration, repeatedly impressing the hearers with examples of his brilliant pianistic genius.

The capacity audience followed the program with manifest enjoyment.

O. P. J.



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## SERIOUS PURPOSE IS REVEALED IN WORK OF COLORED SINGERS

**Folk Song Festival Given by Harlem Chorus With Gratifying Results—John C. Freund in Address Says Music Is Coming Back to Its Own Place Among the People—Mme. Azalia Hackley an Inspiring Leader**

A FOLK Song Festival was given by the Harlem Chorus on the evening of Nov. 27 at the Washington Irving High School, New York City, before a large and appreciative audience which included many representative musicians, among whom were Mr. and Mrs. David Mannes. The organization is composed entirely of colored people and the program was exclusively of compositions by colored composers, original and arrangements of traditional melodies.

The work of the chorus was in some places of a high order, and the weak spots were of a nature that longer experience before the public will easily eliminate. The tone was for the most part extremely good, especially in the soprano section, which attacked and sustained all its high notes without the least suggestion of effort. Solos were offered by C. Carroll Clark, baritone; F. B. Moss, tenor, and M. E. Dabney, baritone. Mr. Clark's voice is of beautiful quality and of amazing range, reaching from low B flat to a high A. His enunciation, also, was unusually clear. The other soloists made excellent impressions.

Most of the numbers were religious in character, with short incidental solos. In one of these the singing of Cleota J. Collins was positively thrilling. The entrances of the solo voice were made fortissimo on a high A against a choral background, descending in curious intervals that would probably have taxed the ability of a Caucasian voice. Miss Collins infused so much spirit into her work that the audience demanded a repetition. In other numbers the "leaders" were Mrs. Emily Gibbs, Mrs. Amanda Green, Mrs. Dorcia Askew, Mrs. Virginia Carpenter, Dorothy Dix, Anne Lewis, Bessie Cook and James Edwards. It was interesting to note in these numbers the absolute disassociation of the soloists from the audience. They all made expressive gestures as they sang, and did so with utter unconsciousness.

Cleota J. Collins accompanied at the piano and L. Franklin Dyer at the organ.

As a whole, enough cannot be said in commendation of the work of this organization and of its conductor, Mme. Azalia Hackley. They sang with the fervor characteristic of persons who enjoy what they are doing, and if they succeed in rescuing from oblivion the wealth of beautiful music characteristic of their race, and in keeping it before the public, they will place the world of music in their debt.

An address was made in the middle of the program by John C. Freund, editor of *MUSICAL AMERICA*, whom Mme. Hackley introduced as "A great big man with a great big heart." Mr. Freund, who was warmly applauded on his entrance, outlined the important place which music



A Branch of the Harlem Chorus Which Gave a Folk Song Concert in New York on Nov. 27

took in great crises, both individual and national. He spoke of the recent unfortunate episode of "The Star-Spangled Banner" in Boston, saying in this con-



Mme. Azalia Hackley, Conductor of the Harlem Chorus

nection that whatever the opinion of anyone might be concerning the national anthem, it was an inspiration and the expression, in music, of the mass soul of

over one hundred millions of people. It told of the ideals of the greatest democracy on earth! He then spoke of how music had originally been of the people and had later been restricted to a technically educated class and how at present splendid efforts were being made to bring music back to its own place in the lives of the people. "The colored race," said Mr. Freund, "even in the days of slavery when they were not taught to read or

write, kept alive their native music among themselves and Nature assisted by giving them very beautiful voices." Mr. Freund closed his address with a tribute to H. T. Burleigh, the colored composer whose compositions are being widely sung by operatic and concert artists.

Long continued applause followed the conclusion of Mr. Freund's brief address. J. A. H.

### ORNSTEIN IN SAN JOSÉ

**Pianist Offers Food for Thought to California Audience**

SAN JOSÉ, CAL., Nov. 20.—Leo Ornstein found a large audience assembled in the Pacific Conservatory Auditorium which had gathered largely out of curiosity and which expected to witness a "freaky" performance of "freakish" music. He left an audience which had frantically applauded his every effort, recalling him many times, and many of his hearers found themselves holding the firm conviction that here was a man who was serious of purpose.

Mr. Ornstein gave us a program of compositions by Schumann, Chopin, Liszt, Cyril Scott, Albeniz, Mendelssohn, Debussy, Ravel and Ornstein. Of his own compositions, his new Sonata, Op. 52, was the least futuristic and, therefore, the best understood. Many refused to take him seriously in his "Funeral March" and "Wildmen's Dance," not to mention "A la Chinoise," but these compositions made a definite impression and gave food for thought.

Last night's concert was the second in the Pacific Conservatory Artist Series. M. M. F.

### Sacramento Stirred by Ornstein

SACRAMENTO, CAL., Nov. 27.—Leo Ornstein, the young Russian genius, amazed and delighted a large Sacramento audience with the program presented before the Saturday Club on Nov. 22. No recital in recent years has brought forth so much comment as the program given by this most radical of modern composers.

**Laura Littlefield Sings for Taunton Musical Club**

TAUNTON, MASS., Nov. 28.—Under the auspices of the Ladies' Musical Club, Laura Littlefield, the Boston soprano, made her debut in this city on Nov. 19 at a concert given in Odd Fellows' Hall, sharing the program with the Holland String Quartet of the Boston Symphony

Orchestra. The members of the quartet are Eduard Tak, Rudolph Ringwall, Alfred Gietzen and Emile Folgman. Mrs. Littlefield was heard in the aria, "Non la Sospiri" from "Tosca," French songs by Chabrier, Messager and Hahn, and songs in English by Handel, Delius, Florence Spaulding and Fay Foster. Her voice was shown to advantage in these selections, as was also her interpretative gift. Mrs. Littlefield was warmly applauded and gave several encores. Mrs. Dudley Thomas Fitts was accompanist. The quartet with Mr. Folgman as soloist was also well received.

### McCormack Stirs Sioux Falls

SIoux FALLS, IOWA, Nov. 25.—John McCormack sang before a capacity audience in the Auditorium, Nov. 2, and was greeted by a tremendous ovation. His program included French classics, songs by Rachmaninoff and his Irish folk-songs. Mr. McCormack appeared here under the auspices of Mrs. Grace W. Booth, prominent in social and musical circles in this city. E. K. B.

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## SEAGLE MASTERLY IN NEGRO SPIRITUALS

His Interpretation of These Folk Songs Is Feature of Recital Program

Oscar Seagle, Baritone. Recital, Æolian Hall, Evening, Nov. 26. Accompanist, Walter Golde. The Program:

"Il mio bel foco," Seventeenth Century, Benedetto Marcello; "Pastorale," Seventeenth Century; "Gentils Galants de France," Eighteenth Century; "Chanson à danser," Seventeenth Century; "Vive Henri Quatre," Gypsy Songs—"Mein Lied erlöht," "Ei, wie mein Triangel," "Rings ist der Wald," "Als die alte Mutter," "Reingestimmt die Saiten," "Darf des Falken Schwinge," Dvorak. "Ici le berceau," Paladilhe; "Colibri," Chausson; "La-bas," "Marins d'Islande," "Carnaval," Fourdrain; "The Dove and the Lily," Swedish Folksong. A Group of Negro Spirituals—"Dig My Grave," "Nobody Knows de Trouble I've Seen," "I Want to Be Ready," "I Don't Feel No-ways Tired," "Jesus Heal de Sick," arranged by H. T. Burleigh.

Greatly as Mr. Seagle's large audience enjoyed all the earlier numbers on his program the pleasure aroused by his performances of the Negro Spirituals surpassed anything that had preceded. With the sole exception of Kitty Cheatham we know of no artist so thoroughly permeated with the spirit of these matchless examples of folk-song or so consummately gifted in uttering them according to their minutest peculiarity of significance and expression. The baritone's voice lends itself marvelously well to these spirituals. And his understanding of their elusive but characteristic traits is perfection. The subtle details of rubato, the accentuation of words and other things of the kind suggest a familiarity with this music almost akin to native intuition. At one moment broadly, richly humorous—as

in "I Want to Be Ready"—he can at the next suggest with complete conviction the devotional quality of "Dig My Grave" and the emotional profundity of "Swing Low, Sweet Chariot." One wishes Mr. Seagle would devote a whole program to these spirituals. The audience made him repeat several and add others at the end of the program.

The other numbers he gave with characteristic art. His hearers liked his presentation of Dvorak's ravishing "Songs My Mother Taught Me" so well that he gave it a second time. He likewise encored Fourdrain's "Carnaval," in itself a song of slight musical value. In such things as the "Gentils Galants de France" and the "Vive Henri Quatre" Mr. Seagle always affords pleasure.

Walter Golde accompanied him admirably. He, too, caught the spirit of the negro spirituals with complete success. H. F. P.

## APPREHEND CHICAGO AUDITORIUM BOMB-PLACER

Postal Employee Wanted to Frighten Rich Into Giving Him Sum of \$100,000

CHICAGO, Nov. 23.—Rheinholdt A. Faust, a postal clerk, was arrested yesterday for placing a bomb in the Auditorium Theater on the night of Nov. 16, and has made a full confession to the police. He admitted to having written threatening letters to several business men of this city and expected the wealthy patrons of the opera (among those written to) to be intimidated into giving him \$100,000 which he had demanded.

Faust has been in the post office employ for ten years and during that time had worked for a small salary and had grown to hate "the upper classes."

A second bomb, an exact duplicate of the one set off during the opera, was found in his lodgings, also a large can of powder, phosphorus, steel ball-bearings and other articles of a similar nature, with which he intended to manufacture other bombs.

Two were set off at the Auditorium, the first a flare bomb, made principally of phosphorus. The second was not intended to explode, he said, but was left merely to scare the audiences.

## WOMAN CONDUCTS AT CHEATHAM CONCERT

Mme. Söller Makes Formal Début Here—Art of Disease Again Extolled

Kitty Cheatham appeared on Tuesday evening of last week in Carnegie Hall, assisted by an orchestra, under the leadership of Edla Söller. Mme. Söller is a Scandinavian and is said to be the first woman to conduct a male orchestra. The present was not her first appearance here, for she directed an orchestra in Central Park last summer. Last week the most ambitious compositions she attempted were Mendelssohn's "Fingal's Cave" Overture and Tchaikowsky's "Nutcracker Suite." Mme. Söller's conducting derived interest from the unconventionality of the situation, though technically her experiment was not completely successful and she was rather too prominently in the picture at times when the full sum of the audience's attention belonged unquestionably to Miss Cheatham.

After all, that supreme artist was the preponderant figure of the evening, as she is of every function of which she forms a part. Her offerings were really secondary to the surpassing beauty and spirituality of their interpretation. They consisted largely of extracts from her great "Nursery Garland"—a fragment of Haydn's "Creation," some of Schumann's songs for the young and those bits of Beethoven, Chopin, Grieg, Johann Strauss, Bach, Mozart and others to which she has adapted verses. Also there were "Love's Lullaby," nursery rhymes, "Swing Low, Sweet Chariot," her inimitable elucidation of the "Nutcracker" Suite and an abundance of other things.

But the greatest part of the recital was the last, when Miss Cheatham led her audience in the "community singing" of "Our America"—the "Star-Spangled Banner" had begun the concert—the "Hymn of Free Russia," the "Battle Hymn of the Republic," "Dixie," a new

song of popular cut called "Grand Old Gentleman, Uncle Sam," by Edwards, and "Nearer, My God, to Thee." And the greatest single feature of this portion of the concert was Miss Cheatham's fearless and unassailably true exposition of the meaning of the present hour. It is a point of view that should be proclaimed from the housetops and ceaselessly. It is an understanding that, shared by all peoples, would forthwith effect a solution of the mightiest problems.

Flora MacDonald played Miss Cheatham's piano accompaniments nobly, as she invariably does. H. F. P.

## MISS WILSON AT SAN ANTONIO

City Welcomes Singer with Largest Audience in Its History

SAN ANTONIO, TEX., Nov. 26.—The concert given by Margaret Woodrow Wilson on Nov. 23 was made an event of general patriotic expression. The audience, which filled every seat and available space for standing room at the Empire Theater, was said to have been the largest to greet any artist in the history of San Antonio, and Miss Wilson stated that it was the largest audience she had ever sung before.

Miss Wilson was introduced by Judge Arthur Seeligson. Her program was composed of simple folk-songs, Scotland, Ireland, France, Italy and America being represented. She was heartily applauded and recalled many times, her voice and charming personality winning the admiration of the audience.

Her accompanist, Mrs. Ross David, played no small part in making the concert a success. She was in perfect sympathy with the singer, giving a delightful musical setting to each song. Her solos were well given, showing individuality and warmth of feeling.

Miss Wilson sang "The Star-Spangled Banner" at the conclusion of the program, assisted by the audience. A reception was given after the concert at the Gunter Hotel. Later Miss Wilson was guest of honor at a dinner of Southern dishes. Those who had assisted in the arrangement for the concert, also many army officers and their wives, including General and J. W. Ruckman, were present. C. D. M.

# JULIA CLAUSSEN

as "Dalila" at the Metropolitan

After the Big Second Act, She and Caruso Become Recipients of a Demonstration

## What the Press Says:

She has a voice of uncommon beauty, and sings with more freedom of tone and with more vocal polish than most first-class contraltos \* \* \* and she is a notable addition to the already strong contralto section.—*N. Y. Herald*, November 24th, 1917.

Claussen as Dalila makes debut—proves a singer of much charm.—She and Caruso acclaimed after great second act.

In a season thus far noteworthy for debuts of artists, the Metropolitan offered another last night, that of Julia Claussen, and it was not surprising that the Metropolitan chose to present her in the season's first performance of Samson et Dalila. Splendid artist though she is, Mme. Claussen faced a herculean task. She sang her opening first-act aria with round, sympathetic tone and a freedom reflected in her composure. Mme. Claussen had not been ten minutes upon the stage before her qualities became apparent, and as the evening wore on her personal charm and artistry ex-

ercised their effect. After the big second act she and Caruso were recipients of a demonstration.—*N. Y. World*, November 24th, 1917.

It has been said that sopranos are born to act and contraltos to sing, and that may be very true, but what about mezzo-sopranos. There was one at the Metropolitan last night who seemed to be able to do both. Julia Claussen, a Scandinavian by birth, seemed to have all the requisites of a singer entrusted with this important operatic role. Mme. Claussen made her debut, but made it with such poise and presence that few were left to doubt that she had been rightfully chosen by Director Gatti-Casazza to embody Dalila. In the trying time of the second act her voice was true and clear through a long period of recitative and aria.

It was musical and voluminous, sending a searching melody to the furthest reaches of the great house.

She was a heroic picture, too!—*N. Y. Evening Sun*, November 24th, 1917.

Julia Claussen, making her first appearance at the Metropolitan as the great Bible vampire, gave a performance that was more than acceptable. She sang dramatically and pleasingly and displayed great allure by means of gesture. In the first act she melted at moments quite into the sensuous movements of the ballet.—*N. Y. Morning Telegraph*, November 24th, 1917.

Caruso Under the Spell of New Dalila.—A new Dalila in the person of Julia Claussen made a very favorable impression. Mme. Claussen is a familiar figure in foreign Opera Houses and has already been well received here in concerts and recitals. She is a valuable addition to the opera forces.—*N. Y. Evening Telegram*, November 24th, 1917.

Mme. Claussen showed ample skill as an actress and abundant resources to realize the essentials of the character.—*N. Y. Times*, November 24, 1917.

Her singing displayed much tonal beauty and skill and taste in phrasing. A voice of native loveliness and extraordinary range.—*N. Y. Globe*, November 24th, 1917.



## "DEMAND FOR GOOD MUSIC IS NOT LESSENER," SAYS FRIEDA HEMPEL

Describes Some Experiences of Her Recent Tour in the Southwest

FRIEDA HEMPEL is rehearsing for her first American appearance in what was one of her most popular rôles abroad—*Marie*, in the "Daughter of the Regiment," the revival of which will mark the fourth week of the opera this season. The opera will come almost as a novelty to Metropolitan audiences, as it has not been given here for fourteen years, Mme. Sembrich then singing the title rôle.

As the dashing *vivandière*, Miss Hempel won her laurels early in her career. She has sung the rôle many times in practically all the capitals of Europe. The Donizetti score has many sprightly melodies, and there is a rollicking air throughout the two acts, which have a decided military atmosphere. A rousing drum solo is one of the brightest moments in the opera, and Miss Hempel is now picking up her technic with the little black sticks.

Miss Hempel's 6000-mile trip, which took her through Oklahoma, Texas and Missouri, ended just in time for the opening of the opera season.

"As far as music is concerned, there seems to be no East and West," is her opinion. "In music, as in everything else, the Westerners want the best. The fear that the war would lessen the demand for good music has not been realized there. They keep their wheatless days and meatless days, but there is no music-less day on their calendar for many months to come. The same condition exists everywhere, I believe. To conserve our food supplies, it is necessary for every one to forego some of the good things of this earth—but to conserve our hopes and high spirits, it seems necessary for every one to have music—good music, and more of it.

"In all the cities there were large, enthusiastic audiences, and managers told me that my concerts were opening a season richer in promise than ever before. But there were to be no programs of somber music—no depressing themes. And it was the lilting, swaying rhythm—the cheerful melodies—the simple songs that hark back to earliest memories—that brought the most gratifying response from the people to whom I sang. I think the artists are glad of this mood, too—for we all need to get out in the sunshine, so to speak.

"My tour opened in Oklahoma City, and it still seems incredible to me that such a wonderful city should have sprung up in twenty years. The musical growth of the city seems even more remarkable. In San Antonio I sang with the Mozart Society, which is doing splendid work.

Artists Must "Live Up to Records"

"Phonograph records have done away with the novelty of the first hearing of



Frieda Hempel, Metropolitan Opera Soprano

many visiting artists, but the element of anticipation is more than offset by the growing familiarity with the best there is in music. Artists, these days, truly have to live up to their records, as many music clubs give record programs before the concerts. One of the thriving clubs in Houston—the Treble Clef Club—thus entertained in honor of my invisible presence two days before I arrived.

"The Municipal Theater there is proving a great success, as is the one in St. Joseph, Mo., where I sang later. Everything seems to be for the people in the Southwest—and I understand several other municipal theaters are in prospect. It is such a splendid thing for a city to do—to give its people an opportunity to hear good music and good plays at reasonable prices—and counted as a matter of education and upbuilding of good citizenship, it brings tremendous returns.

"I had only a few free hours in Houston, but I drove out to Camp Logan to see General Todd's 20,000 splendid men in khaki." General Todd and his official staff attended Miss Hempel's concert in the evening—and she sang "Dixie" and "The Last Rose of Summer" as added numbers in their honor.

The "land of cotton" delighted Miss Hempel.

"I had my first glimpse of cotton fields at sunrise as the train was pulling into Dallas," exclaimed the singer, "and I never dreamed that anything but flowers could be so beautiful. In fact, the cotton was just like wonderful, woolly roses—just bursting into bloom. If it had been ready for picking, I think I should have tried my hand at filling one of the big hampers—but I was a week or so too early.

"The Dallas Red Cross Chapter asked me to join them in their doll-dressing drive—and I sold many beautifully gowned dolls they had dressed. I always have been rather proud of my needlework, but the Southern women quite took

my conceit away. They have the 'gift'—and I have but a thorough training."

### Reunion at Red Cross

The sewing hour there proved almost a reunion for the singer. One of the women had heard her sing in her early student days; and another needle-worker was at the Mozart Feier at Salzburg when the young soprano sang there in 1910. Many others had heard her in Chicago and in New York.

"But whether they had heard me—or heard of me, or not—it made no difference," commented Miss Hempel. "Everybody made me feel 'at home.'"

A true college welcome awaited the soprano in Waco, Tex., where she sang at Baylor University—and the first knitting needle applause greeted her in St. Joseph, Mo., where the women allow nothing to interfere with their work for the soldiers.

"I see no reason why Americans should go out of their own country for opera backgrounds and plots," said Miss Hempel, as the interview drew to a close. "The Southwest has wonderful settings, and the country is teeming with unwritten librettos—and surely music reflecting the wholesome, stirring, hopeful spirit of the West would bring joy to every music lover.

"I have an added interest in 'Shanewis' now that I have seen Oklahoma, in which some of the scenes are laid—and I am looking forward to hearing the weird melodies of the North American Indians, which I have been told Charles Wakefield Cadman has woven into the score."

### Spokane Symphony Orchestra Gives Splendid Concert

SPOKANE, WASH., Nov. 18.—The concert by the Spokane Symphony Orchestra at the Auditorium Theater on Sunday afternoon, Nov. 18, was an unqualified success. The audience was the largest the orchestra has ever had, the gratifying part being the patronage of the general public, who are beginning to appreciate the efforts of the Spokane Symphony Society in building up a local orchestra. This is the second concert of this season's series, both being exceptionally well attended. Many students' tickets had been issued and the program was listened to with attention

## TINA LERNER PLAYS WITH EXQUISITE ART

Pure Beauty the Keynote of Russian Pianist's New York

### Recital

Tina Lerner, Pianist. Recital, Aeolian Hall, Afternoon, Nov. 27. The Program:

"Pastorale Variée," Mozart; Gavotte, Op. 14, Sgambati; "Contrabandiste," Schumann-Tausig; Sonata, B Minor, Op. 58, Chopin; "Au Couvent," Borodine; "Humoresque," Paul Juon; "Poème," Scriabine; "Polichinelle," Rachmaninoff; "If I Were a Bird," Henselt-Godowsky; "Badinage," Chopin-Godowsky; "La Legerezza," "Danse of the Gnomes," "Campanella," Liszt.

There are few pianists before the public to-day whose playing so completely satisfies from the standpoint of pure beauty as Miss Lerner's. Beauty is its keynote—beauty of tone, beauty of technical effect, beauty of taste, beauty of poetic sentiment, beauty of musical achievement. And the young woman's best qualities seldom have revealed themselves to finer advantage than last week, when a large audience received her enthusiastically. From the start Miss Lerner was in her best form—indeed, all afternoon she played nothing more exquisitely than Mozart's "Pastorale Variée" and Sgambati's "Gavotte," the first done with a pellucid charm and a

and warmly applauded. Leonardo Brill, the conductor, had spared no pains to bring his orchestra up to the mark. The program included "Don Juan" Overture, Mozart; "Romance," "Gavotte," Mericanto; "Une nuit à Lisbonne," Saint-Saëns, and Fifth Symphony, Beethoven.

### Helen Weiller Scores with Brooklyn Arion Society

Helen Weiller, contralto, was the soloist at the annual concert of the Arion Society of Brooklyn, conducted by Carl Hahn, on Thursday evening, Nov. 22. She was accorded an enthusiastic welcome and was in excellent voice. She gave the aria from "Samson et Dalila" and, as an encore, "To a Messenger," by La Forge. A second group included Brahms's "Der Schmied," "Ein Traum," by Grieg; "Mother Dear," by Mana Zucca, and "Bird of the Wilderness," by Horsman. She was applauded heartily and gave as another encore "The Cuckoo-Clock," by Grant-Schaefer. Miss Weiller closed the program with the "Star-Spangled Banner," in which everyone joined. The Arion Society offered a fine program composed of numbers by Mendelssohn, Schubert, Hahn, Curti and Maley. A. T. S.

### Rialto Orchestra Presents Compositions by Christiaan Kriens

Two numbers by Christiaan Kriens, "Sunday Morning on the Plantation" and "Marche Nègre," were played by the Rialto Orchestra, under the direction of Hugo Riesenfeld, at the Saturday morning concert on Nov. 24. The first is of a program character with distant church bell effects. The second is a good piece of syncopated composition. Both were well received.

### Reed Miller and Mme. Van der Veer in Demand as "Messiah" Soloists

Reed Miller and Nevada Van der Veer will again be heard in a number of "Messiah" performances this year. Mr. Miller sings the Handel work at New Bedford, Mass., Dec. 9, and in Boston with the Handel and Haydn Society on Dec. 23 and 24, while Mme. Van der Veer appears in Oberlin, O., in her work on Dec. 13.

translucent daintiness quite inimitable—a veritable tonal pastel; the second with delightful rhythmic crispness. In the Chopin sonata Miss Lerner sounded a deeper note and the finale was brilliant to the point of effulgence.

It is a pity Miss Lerner wasted her efforts on the Russian numbers, in themselves of very meager account. There is so much neglected music in the shorter forms that Miss Lerner's style would adorn to perfection—some of MacDowell's "Woodland Sketches," "Fireside Tales," "New England Idylls" or "Sea Pieces," for instance. The young pianist ought really to include some of these in her repertoire, especially at a time when the exploitation of American music is becoming widespread. H. F. P.

## HACKETT-GRAM

### NUMBER 16



"ARTHUR HACKETT'S SUCCESS WAS INSTANTANEOUS AND UNBOUNDED. HE HAS PERSONALITY PLUS A GLORIOUS VOICE. THE AUDIENCE JUST COULDN'T GET ENOUGH OF HIM."

Berkshire Eagle, Pittsfield, Mass., Oct. 23, 1917

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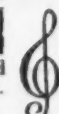
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## OUR "BATTLE HYMN" GRIPS PARIS AT BIG "MANIFESTATION MUSICALE"

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Bureau of Musical America,  
27 Avenue Henri Martin,  
Paris, Nov. 9, 1917.

THE "Manifestation Musicale Franco Américaine," given for the benefit of war victims brought together a great cosmopolitan concourse of people at Salle Gaveau. The affair was under the patronage of Ambassador Sharp, Albert Dalimier, Camille Saint-Saëns, Gabriel Fauré, Valentino, Estournelles de Constant and Pierre Gheusi, and those whose names graced the program were Marthe Chénal, Cobina Johnson, Abby Richardson, Nivette, Gustin Wright, John Byrne, the chorus of the Opéra Comique and the Association du Chant Choral.

The Requiem of Gabriel Fauré opened the concert, with Casadesus directing, Chénal singing the soprano rôle, Nivette of the Grand Opéra taking the baritone part. Gustin Wright, who was to have presided at the organ and direct the chorus and orchestra in the American works, had an accident to his hand a few days before the concert which compelled him to turn over his part to another. The chorus work in the Requiem was good, especially the soprano voices. We have not heard Nivette in a long time and his singing on this occasion demonstrated that his voice is just as rich as when he made his début at the Grand Opéra.

The "Star-Spangled Banner," scored by Paul Vidal, and "Dixie," orchestrated by Ganaye, were sung by the American member of the Opéra Comique, Abby Richardson. A composition of Blair Fairchild was next played, this being the piece's first audition. While the orchestra was not as finished as one would wish

for such an exquisite work, nevertheless we heard parts of it in their fullest beauty, notably that of the flute solo which follows a charming air. The piece is truly Persian, after its name, "Zal, Légende Persane." The first number, "Idylle," is fragrant of memories, dignified, almost majestic, while the second part, "Fête Persane," is delightfully gay, characterized by dance music of the most fascinating genre.

Mme. Cobina Johnson and the chorus gave "My Old Kentucky Home" and "Native Land." John Byrne, the popular American baritone, sang "Suwanee River" and "The Battle Hymn of the Republic." The last had to be repeated, for the audience took to the stirring strains immediately. After the audience ceased its demonstration the French works were heard. Alfred Bruneau's "Messidor" was followed by "Deux Chansons de France" of Francis Casadesus—"Chanson du Soldat Perdu," and "Vendanges Guerrières," sung by Nivette in his own finished style. The concert closed, after the singing of the "Marseillaise" by Marthe Chénal, with Saint-Saëns's "Marche Héroïque."

### Chénal's "Marseillaise"

Marthe Chénal makes more than a hymn of the "Marseillaise." She forgets the audience, her whole body quivers, and with her you become a part of the music. Marthe Chénal marches about the stage, she cries, she almost sobs, she waves her body and her whole self calls to arms for defense of country. That is the manner in which a war hymn should be sung to be sincere and call for action. Certainly after Chénal has given it, the piece has a new signification. We have listened to our own American patriotic hymns given here since the outbreak of war, and while sung in musicianly fashion still not for a moment could the artist forget that she

or he is a perfect lady or gentleman, and that any outburst of feeling might appear undignified. Our Allies admire the "Star-Spangled Banner" even though they do find it complicated, but it is now the "Battle Hymn of the Republic" that is their favorite. With them it was a case of "love at first sight," and just as soon as Byrne had finished the first verse at this concert, the audience "swung" with him. When he came back after cries of "Bis, Bis," they all joined in the chorus.

### Mlle. Michot's Farewell

Alys Michot, who is sailing for America next week, gave a farewell matinée at the studio of Carrol Kelly on Sunday. She was assisted by Félia Litvinne, Solange Crouvezier and Wright Symons. The pianist, Mlle. Crouvezier, played several pieces, notably the "Tenth Rhapsody" of Liszt and the "Concerto" of Granados. Mme. Litvinne, so well known and loved in Paris, sang "L'Heure Exquise" of Hahn and "La Mandolinata" of Paladilhe in a musicianly way. As an encore she gave "The Last Rose of Summer." Her voice is pure and capable of exquisite shading. It has been years since I heard this artist, yet her rendition of solos gave the same pleasure I felt when first I listened to Litvinne when she was a star at the Opéra Comique.

Wright Symons gave the "Largo" of Handel, "Air Ancien" of Salvatore Rosa, several "Old English Songs" and the big solo from "Otello." Mlle. Michot, who to-day is the most charming French singer I know in Paris, sang airs from "Manon," "Lakmé" and the "Una Voce" from "Le Barbier." Her voice, a soprano of the most pearl-like quality, is deliciously sweet and sympathetic. It is capable of dramatic effects, yet her runs and cadenzas in this and other solos es-

tablish the voice as a florid one. Alys Michot had a season with the Montreal Opera Company, she having been leading soloist the winter that Edmond Clement took the tenor rôles.

The American Soldiers' and Sailors' Club in the Rue Royale is being treated to all sorts of entertainment, now that it has become an institution and the soldiers have found their way there. Mr. and Mrs. Francis Rogers of New York, accompanied by Roger Lyon, will do the entertaining this evening. The best domestic and foreign talent in the city is helping to make the time pass pleasantly for the Americans. Counting the hotels and clubs, with Y. M. C. A. halls, at present there are eight or ten institutions to take care of the Uncle Sam soldiers.

Music in the English-speaking churches has improved since the beginning of war, first for the British soldier, then for the American. A song service is given each Sunday at some church, and khaki-clad men are there aplenty. That which took place at the Episcopal Church recently was musically of the best order. Gustin Wright, organist and choirmaster of the church and also director of the Chanteurs Classiques (a chorus picked by him) presides at the song service. The numbers given were César Franck's "Prelude, Fugue and Variations" for organ; "Dextera Domini" and "Quare," presented by organ, chorus and orchestra. The soloists were Mlle. Louliard and Messrs. Albert and Torelli. The congregation at this last affair was indeed war-like. Uniforms of half a dozen countries were there, nurses in their habits, women auto drivers, etc.

LEONORA RAINES.

### Paul Althouse Re-engaged for North Shore Festival

One of the artists to be engaged by Carl D. Kinsey for the annual North Shore Festival at Evanston, which occurs May 27, 1918, was Paul Althouse, the American tenor of the Metropolitan Opera Company. So great was this young tenor's success at the same festival last year when he sang in Sullivan's "Golden Legend" that he was immediately promised a re-engagement. Mr. Althouse will sing the tenor rôle in Elgar's "Caractacus."

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## "BRING THE CHILD IN DIRECT CONTACT WITH ACTUAL MUSIC"

Says Professor of School Music in Oberlin Conservatory, Who Believes that Musical Salvation of This Country Rests with Men and Women Who Supervise Public School Music—Interesting Methods Used at Oberlin Conservatory to Knit Up Work of College and Public Schools

OBERLIN, OHIO, Nov. 26.—It sometimes happens that in places where a college is the mainstay of a town, the public schools suffer and have less money spent upon them than in manufacturing cities with approximately the same population. This is the case, to a degree, in the college town of Oberlin, Ohio; but it hindered the activities of the music department in the public schools.

About a dozen years ago a new department was established in the Oberlin Conservatory of Music. It was called the Department of Public School Music, and had as its avowed object the training of a fine type of music supervisor—fine not only in musicianship, but in practical teaching ability as well. To this latter end arrangements were made with the public schools of the village of Oberlin to have the advanced students in the supervisors' course do practice teaching in the schools. In order that this scheme might work out smoothly it was decided that the instructor in school music in the Conservatory should also be supervisor of music in the public schools. This arrangement has proved eminently practical, being entirely satisfactory to the schools because the teachers in the grades were thus relieved of giving instruction in a difficult "special subject," and the practice teachers doing the work have been so carefully supervised that they have done what is essentially professional work. The arrangement was particularly desirable from the standpoint of the Conservatory also, because it enabled students to get a full year of practical teaching experience in connection with their final year of music study, while at the same time they were studying educational principles and school music methods, under the same man, who was also supervising their practice teaching in the public schools.

The course for supervisors is now three years in length, students going into the public schools as *observers* during their second year, and as *teachers* during their third year. An unusually strong combination of thorough musicianship and practical school teaching ability has been the result, and supervisors of music who have completed this course have been uniformly successful in inspiring intense musical interest and high musical ideals in the communities where they have gone to teach.

### Aims of Public School Work

The aims of the music instruction in public schools are set forth in the open-

ing paragraphs of the Music Outline, written by the supervisor of music and published by the Board of Education.

The primary purpose of music study in the public schools is to cause children to observe and to learn to love and appreciate beauty, thus making their lives more happy and more meaningful. In order



Karl W. Gehrken, Professor of School Music in Oberlin Conservatory

to cause music to function in this way it is of course necessary that a certain amount of time be spent in the acquiring of technique; but it should be noted at the outset that the acquiring of musical technique and the learning of theoretical facts about music are always to be considered as secondary, the chief purpose of our instruction being to bring the child into direct contact with as much actual music as possible. This does not mean that our work in sight-singing, learning key signatures, etc., is to be slighted or omitted; it means merely that we are never to allow these things to become "ends" in themselves, but are always to consider them as means to an ultimate end, viz., causing the child to love and to appreciate music, and through music other kinds of beauty.

Twenty minutes per day is the time allowance for music in the grades. Singing "community songs" is emphasized throughout the schools, every child being required to memorize three of these songs in each grade. The songs learned in preceding years are then reviewed and rehearsed in following years so that by the end of his grade life each child knows

"by heart" the words and music of about twenty songs, the list including our best-known national songs, half a dozen favorite folk songs ("Annie Laurie," etc.), and a few art songs, like "Out on the Deep."

Instrumental music is not neglected, each grade building having its own orchestra of from fifteen to twenty players; while a two-year course in violin class instruction has been in operation for several years past. The orchestras are directed by students from the supervisors' training department of the Conservatory as a part of their practical work. The violin classes are taught by advanced students in the violin department of the Conservatory. There are also three boys' bands in the community, and although not directly in charge of the public schools, they have been encouraged by the music supervisor, and their existence has had an appreciable effect in stimulating interest in music among the boys of the schools. These bands are directed by J. W. Wainwright, a student in the school music department of the Conservatory.

### Unifying the Work

In the high school there is a weekly period of chorus practice for the entire school; a boys' glee club, a girls' glee club, a senior orchestra of about twenty players, and a junior orchestra of approximately the same number. These organizations are not all directed by the supervisor of music, but are all under his supervision, and he selects the leaders, etc.; thus unifying the work of the various organizations. The senior orchestra has given symphonies by Haydn and Beethoven on its programs—although most of the material used is much lighter. No trash is tolerated, however, it being the aim of the supervisor of music never to have the pupils work on any material of which he need be ashamed under any circumstances. The high school offers two units of credit in music (out of the sixteen required for graduation), one of these units being given for class work in theory, the other for the study of applied music under private teachers. The work under individual teachers is reported to the high school every two months, and the grade is sent to parents as in other subjects. It is expected that in another year or two additional credit will be allowed in the case of students with pronounced musical talent, especially if they are looking forward to a musical career. These students would be enabled in this way to keep up their music throughout each of the four years of their high school course, while at the same time they were spending three-fourths of each year in the study of general cultural subjects.

It is the belief of the instructor that both musical appreciation and musical interest are best stimulated by giving the pupils an opportunity of hearing the best music, well rendered, as frequently as possible. To this end phonographs and records have formed a part of the school equipment for some years past—the teachers being urged to allow the children to relax, after periods of hard work, by having them listen to beautiful music. Concerts by advanced Conservatory students are given at frequent intervals also, and several times each year all the children are invited to a concert in Warner Concert Hall for a concert by the high school orchestra or by members of the Conservatory faculty, and others. In these various ways the children's interest in music is stimulated, and the result is that a very large percentage of them are taking some sort of

music outside of school hours. Their interest is demonstrated also by the fact that many of them may always be seen at the weekly recitals given by advanced students in the Conservatory, while a goodly number even manage to save money enough to pay for tickets to the recitals that orchestras and visiting artists give on the Artists' Recital Course.

Karl W. Gehrken is the supervisor of music in the public schools, and also holds the position of professor of school music in Oberlin Conservatory. He is the author of a widely used textbook on terminology and of numerous articles on music education. He is also an officer of both the Music Teachers' National Association, and the Supervisors' National Conference. Mr. Gehrken believes that the musical salvation of this country rests with the music supervisors in the public schools rather than with the conservatories and private teachers, and since what the schools do is determined almost entirely by what the individual teacher does, he is devoting his life to training as fine a type of music supervisor as possible. According to Mr. Gehrken, music supervisors need a three-fold equipment of musicianship, teaching ability, and high ideals, for their work; and of this combination the last-named ingredient is not the least important.

### Jacobinoff Soloist with Allentown Symphony Orchestra

ALLENTOWN, PA., Nov. 30.—The Allentown Symphony Orchestra, Lloyd Moll, director, gave the first of a series of concerts in the Lyric Theater on Sunday afternoon, when a large audience heard the concert. There were eighty players in the orchestra, the places of those called to the colors being taken by members of the United States Ambulance Corps now located here. Besides three small numbers, the orchestra played Schubert's "Unfinished" Symphony and Goldmark's "Sakuntala" Overture, interpreting them beautifully. Sascha Jacobinoff, the Philadelphia violinist, was the soloist, playing splendidly Bruch's Concerto in G Minor and a group of solos, accompanied by Clifford Vaughn at the piano. M. K.

## REINALD WERRENRATH

Chicago Examiner,  
Nov. 20, 1917:

Mr. Werrenrath is a splendid example of the type of young American men who in increasing numbers are joining the music profession and giving it the dignity it deserves. He dignifies the art by offering only the best and doing that in all sincerity and with an evident reverence for the message music could bring.

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## NEW BOOKS ABOUT MUSIC

**ERNEST M. SKINNER**, who has contributed in large measure to the development of the art of organ-building in America, writes a work of merit in "The Modern Organ."\* The lack of knowledge of what a modern organ is is lamentable. The singer, the violinist, even the pianist, know practically nothing about it. In addition to this our music critics on daily newspapers in such cities as New York almost boast of their ignorance in connection with it. A vivid example of this was offered last winter when Joseph Bonnet, the illustrious French organist, gave his first recital in New York. No less than four New York music critics, in their reviews of the recital the following morning, made the absurd statement that they were unable to say more about it, as "organ recitals required organists to review them." Scruples they exhibited in this case. Yet not one of them would ever write in the sacred columns of his journal that a vocal recital could only be reviewed by a singer!

Mr. Skinner's book, then, is truly a necessary one. In it he traces the evolution of the action of the organ, the wind pressure, gives us a chapter on the swell-box, the "augmented" pedal. There is a most interesting chapter on acoustics and a chapter on specifications that should be carefully read. The final chapter deals with the location of the organ.

There is a solidity of idea and a scientific quality in Mr. Skinner's writing that is very admirable in these days when so much is presented "popularly" that it is oftentimes only too inaccurate. He speaks with positive knowledge and backs it up with a real experience in the field, having worked to produce such marvelous instruments as the modern organs at the College of the City of New York and the Cathedral of St. John the Divine, to mention but two of his organs in New York City. The book is illustrated with drawings and specifications in connection with the text matter.

We must congratulate Mr. Skinner heartily on his important contribution to an important subject, which is so little understood. His book on the organ should be read by every musician who desires to be generally informed, and especially by music critics. There is a dedication: "To Archibald T. Davison, Ph.D."

\*"THE MODERN ORGAN." By Ernest M. Skinner. New York: H. W. Gray Co. Cloth, Pp. 48.

**PAVEL L. BYTOVETZSKI'S** "How to Master the Violin"\*\*\* is a likable little book, useful for students and teachers. It is a conservative work, in a sense, treating in turn the mechanical part of holding the violin, shifting and gliding, the action of the fingers, the various schools of bowing and the kinds of bowing. The chapter on vibrato is excellent, as are the remarks on true intonation and how to acquire it, tone production. The attention of all violin students must be called to the chapter on "The Art of Practicing"; it is so important that it should be memorized! A final chapter discusses intelligently the "Precise Function of the Kreutzer Etudes." All in all, a sane and sensible book that will repay reading. It is dedicated to Anton Witek.

\*\*\*"HOW TO MASTER THE VIOLIN." By Pavel L. Bytovetzski. Boston: Oliver Ditson Co. Cloth, Pp. 108.

**THERE** is so widespread an ignorance of musical orthography among executive musicians that Clement A. Harris's "How to Write Music"† ought to be very helpful. The author, an associate of the Royal College of Organists, has set down splendidly some important suggestions, based on thorough knowledge. He takes up even the matter of the choice of manuscript paper, music-writing pens, the ruling of the bar-lines, etc., up and down stems are explained and when to use them.

Publishers of music will sing Mr. Harris's praise! He has written much that our composers ought to know and remember in preparing their manuscripts for publication; and he also shows them how to correct their proofs, so that the engraver on receiving the corrected proof back from the composer can proceed clearly to adjust the plates. The book is "edited by Mallinson Randall," whatever that may mean.

†"HOW TO WRITE MUSIC." By Clement A. Harris. Edited by Mallinson Randall. New York: H. W. Gray Co. Boards, Pp. 54. Price 50 cents.

**ADMIRERS** of Caruso—and who does not belong to these in one respect or another?—are much bound to Mary H. Flint for her new monograph, as delightful and charmingly executed as it is brief—on the tenor and his art.‡ It is curious that, though reams of newspaper comment are expended annually upon the greatest singer of the age, little exists about him in book form. Mrs. Flint's little volume promises to fill a

very definite want. To begin with, it is written in the pithy, lucid and truly distinguished style characteristic of its author, whose critical writings on a New York daily have long made her work familiar and grateful to music-lovers of the metropolis. Second, Mrs. Flint is closely in sympathy with the famous singer's achievements and dramatic ideals, and her chronicle of his divers feats of interpretation bears the imprint of her wholesome and generally discerning enthusiasm. Doubtless some of us will venture to disagree in certain essentials with her exalted estimate of Caruso's interpretations of rôles like *Samson*, *Don José* and *Des Grieux*; and also wonder why she has not looked impartially on both sides of the question and made no reference whatever to the ten-

or's shortcomings in such rôles as *Julien* and the leading part in "Germania," to say nothing of his erstwhile *Alfredo Manrico* and *Faust*. However, the title of the brochure may perhaps be taken as an implicit explanation of such omissions.

The book contains a short biographical foreword, followed by thumbnail though really comprehensive analyses, most charmingly done, of Caruso's impersonation of the leading tenor rôles in the "Manons" of Massenet and Puccini, "Rigoletto," "Pearl Fishers," "Martha," "L'Elisir d'Amore," "Bohème," "Carmen," "Aida," "Samson" and "Pagliacci." Its pages are interspersed with photographs of the artist in the respective parts. The main fault of "Caruso and His Art" is its extreme brevity. Mrs. Flint should bear in mind that a writer of her gifts must not be too niggardly of her literary favors. Apart from that, no opera lover can fail to acclaim the book with wholesale gratitude and satisfaction. It is privately printed.

H. F. P.  
‡"CARUSO AND HIS ART." By Mary H. Flint. Pp. 22. Price, \$1.25.

### ENLISTED MEN CHEER MINNEAPOLIS PLAYERS

**Soldiers Enjoy Orchestral Concert—Ysaye Conducts Anthem—Mr. Oberhoffer Plays Violin**

MINNEAPOLIS, Nov. 21.—In response to an invitation from E. L. Carpenter and Emil Oberhoffer an audience of soldiers and sailors assembled in the Auditorium last night. A program of orchestral music was presented, such as has been impossible to give at Fort Snelling because of no suitable auditorium.

With the exception of the "Star-Spangled Banner," "America" and Sousa's "Stars and Stripes Forever," the program bore no military aspect. The place won by the orchestra in the hearts of the men may be judged by the "three cheers for the orchestra" loudly voiced as the men relaxed from "attention" to which they had rigidly held during the national anthem.

The popular orchestral concert on Sunday afternoon included Bruno Oscar Klein's March from "Kenilworth," Boieldieu's Overture "The Calif of Bagdad," Arthur Foote's "Character Pieces After the 'Rubaiyat' of Omar Khayyam," Goldmark's Scherzo, Op. 45, and Andante Cantabile from Tchaikovsky's String Quartet No. 1, Op. 11.

Jessie Christian, soprano, contributed two coloratura arias, the "Bell Song" from "Lakmé" and "Caro Nome." The orchestra in a stirring performance of Liszt's Hungarian Rhapsodie, No. 2, closed the program. Miss Christian's en-

core numbers were the Waltz from "Romeo and Juliet" and Grieg's "Solvejg's Song."

The symphony concert on Friday night attracted more than the usual large audience, due, no doubt, to the popularity of Eugen Ysaye, the soloist. D'Indy's "Wallenstein" Trilogy gained in finish of performance over that of the evening before, when the same program was presented in St. Paul. Chadwick's "Tam o' Shanter" was the one other orchestral offering.

Ysaye played Viotti's Concerto No. 22, in A Minor, and the Wieniawski Concerto No. 2. At the close of the program Mr. Oberhoffer offered the bâton to Ysaye, who led the orchestra and audience in the "Star-Spangled Banner," in which Mr. Oberhoffer took his part as violinist.

James A. Bliss, pianist, assisted by Arabel Merrifield, contralto, and Mrs. Bliss, accompanist, appeared in an all-American program at the First Unitarian Church last night. Composers drawn upon were Arne Oldberg, MacDowell, Foote, Richard Czerwonky, Francis Moore, Carl A. Jensen, Ada Grinager and Walter Spry. A number of selections under the caption of "Humorous Compositions" included a "Guga Ciocoso" by James K. Paine; "By the Frog Pond," W. C. Seeboeck; "A Candle Lecture," by W. H. Sherwood; "A Burro Ride," by Charles Dennee; Grainger's "Gay but Wistful," and a collection of ten little sketches constituting the Humoresque, "In a Café," Op. 5, by J. A. Bliss. Mr. Bliss was further represented as a composer in "Three Songs of Omar," sung by Mrs. Merrifield with warm, lovely voice.

F. L. C. B.

# MABEL GARRISON

## ACCLAIMED IN NEW YORK RECITAL On November 21st the Critics Said:

"Mabel Garrison has many attributes which combine to make her a **PRETTY NEARLY PERFECT SINGER IN RECITAL.**"—New York Eve. Sun.

"**SHE IS ONE OF THE MOST TALENTED OF THE METROPOLITAN SOPRANOS** and revealed her equally great gifts as a singer of songs. Altogether this was an afternoon of widely varied, but always pure singing, and singing, moreover, in unerring taste."—New York Eve. Journal.

"The charm, delicacy and frequently the brilliancy of her singing gave great pleasure."—New York Times.

"For purity of timbre, taste and flexibility of style, **SHE STANDS IN THE VERY FIRST RANK OF AMERICAN SINGERS.**"—New York Tribune.

"Unlike some opera or concert singers, she appears to equal advantage in both spheres."—New York Eve. Post.

"The clear, limpid sweetness of Miss Garrison's voice **MADE HER SINGING A JOY.**"—New York Eve. Mail.

"**HER VOICE HAS RARE QUALITY** and she knows how to use it."—New York Eve. World.

"The purity and smoothness of her tones gave delight to every trained ear, and students of vocal art must have admired the certainty of her breath support."—New York Sun.

"She sings with skill, with glee, with understanding, and rarely did she fail to give complete satisfaction to the fastidious as well as to the impressionable listener."—New York American.

"Hers is a beautiful voice. Her selections were ideal, pure lyrics, most of them, which she interpreted delightfully."—N. Y. Telegraph.

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## ECHOES OF MUSIC ABROAD

Maurice Renaud Receives Honorable Discharge from French Army—American Singers to the Fore in Italy's World of Opera—La Scala May Have a Season After All, with Toscanini in Charge—Sir Thomas Beecham Creates a New Mozart Boom in London—American Soprano Considered the Best "Santuzza" in Italy—London Writer Charges that Richard Strauss Is Having Songs Published in England Under an English Name—600,000 Italian Soldiers Entertained by Opera Stars and Actors at the Soldiers' Theaters at the Front—Swiss Musicians Protest Against Being Over-run by German Orchestras—London Wants to See Scotti in Straight Dramatic Rôle

**P**RONOUNCED unfit for further active service because of a wound, that incomparable French singing actor, Maurice Renaud, has received his discharge from the army. It will be recalled that M. Renaud, although over fifty at the time and consequently no longer subject to military service, enlisted as a private soon after the outbreak of the war.

Fortunately the wound that was the cause of his being retired from the army will not prevent him from continuing his stage career, while the countless friends his supreme art has made for him need no longer feel apprehensive regarding his safety.

This year he has an all-season contract with the Paris Opéra. One of the rôles he is to do there is *Iago* in the revival of "Otello," and his New York "fans" will envy Paris opera-goers the privilege of seeing and hearing him as Shakespeare's master-villain. May he remain in full possession of his powers until such time as Oscar Hammerstein's luckless contract with the Metropolitan has expired and the doughty impresario is free to keep his agreement to bring back the baritone star of French opera days at the Manhattan!

**L**A SCALA may be reopened for a season this winter after all. The decision of Viscount Modrone to keep the doors closed this year, ostensibly because of the difficulty of living up to the institution's traditions in these strenuous times, was received with so much regret that a project has been launched by Count Luigi Broglio whereby a season would be arranged as usual and Arturo Toscanini would be the general director.

The Società Italiana fra Artisti Lirici, known more briefly as the Sifal, has issued a circular emphasizing the bad impression that would be created abroad by keeping La Scala closed all season. The society hopes to bring the influence of the city fathers, the box-holders, public officials and prominent personages in art, literature and finance to bear on the effort to have Italy's foremost opera house open as usual for a season of normal proportions.

**H**OW young American singers are forging ahead into the very front ranks of the lyric stars of Italy's musical firmament is accorded a special paragraph by the Milan correspondent of the London *Musical Times*. It is pointed out that to score continued successes in Italy is not an easy matter—"foreign talent especially is subjected to very severe criticism"—and in view of this condition the statement that the artistic status of Americans there is rapidly rising is the more significant.

**G**RAPHICALLY, though sketchily, and not always strictly grammatically, three or four of the most talented of the American singers that come to the correspondent's mind are touched off. One that he mentions has already returned to this country, given her reintroduction recital and been taken into the Metropolitan fold.

He begins with the New York church tenor who made enough out of a Broadway season in "The Waltz Dream" to take him to Italy to study for the grand opera stage: "Eduardo di Giovanni"—otherwise Edward Johnson and Italy's first *Parsifal*—"has now made a fine reputation both as a singer and as an actor. Charles—now Carlos—Hackett, an American with perhaps an Irish strain, was the chief feature of the Scala season last year. He has a tenor voice as pure as the Italian quality, masterfully trained, pronunciation perfect, acting very correct, if rather lacking in spontaneity at times and too studied. The extreme top

notes are not perfect, but the middle voice is glorious. He is going to be a world-famous tenor one day (if he does not ruin his voice singing *Radames* and other dramatic rôles).

"Then there is Dianette Alvina, who is fast coming to the fore."—The name seems to recall one Jeannette Allen, who had some operatic experience in Berlin a few years ago at the now defunct Ko-

good." And the reviewer goes on to ask Sir Thomas why he doesn't "have another shot" at "Cosi fan tutte," with its exquisite music, rather flippantly suggesting that the title could be idiomatically translated as "Everybody's Doing It."

But herein lies a suggestion for the Metropolitan powers that be. Now that the elimination of German opera has left



AMERICAN MUSIC ON THE FIRING LINE IN FRANCE

The photograph here reproduced shows an American band actually playing in the trenches at the French front. It gives a good idea of how close to the firing line the music of the American national army has now come. Camouflage may be seen on the sandbag wall.

miscellaneous Opera of that city.—"She is considered to be the finest *Santuzza* in Italy: her voice is a dramatic soprano of very fine quality, well balanced, highly trained—the kind of voice that gets a decided grip of the music. Her pronunciation is flawless; her make-up and acting superb. Alice Gentle is yet another American soprano who has attained success. She sang with Hackett in 'Mignon' at La Scala last year.

"There are other Americans now fighting their way on the Italian stage. It means hard work for these foreigners to make progress over here, but it can be done by sheer determination."

**Q**UITE a promising Mozart boom has developed from Sir Thomas Beecham's persistent opera-in-English campaign. "The Marriage of Figaro" has been the outstanding success of the new Beecham season in London, and it is said that no other work in the knighted impresario's repertoire draws such packed houses.

Now the revival of "The Abduction from the Seraglio" has proved another happy stroke. The *Daily Sketch* finds it to all purposes an eighteenth century revue, with more humor than most twentieth century revues, though none too much at that. But "it is Mozart at his best—delicious music, as delicate as lace and as exhilarating as champagne. The tunes might have been written yesterday, although if they had been written yesterday they wouldn't have been half so

big gaps in the repertoire, why not put on more Mozart operas and give the new generation of opera-goers a real chance to cultivate a Mozart-loving state of mind? The company could easily cast "Cosi fan tutte" from its present resources, while for the inexplicably neglected "Don Giovanni" there is a superb *Don* available in Scotti.

To return to the promoter of London's new Mozart boom. Sir Thomas is to be tendered a dinner by one of London's leading clubs next Sunday in recognition of what he has done and is doing for opera in England during the most difficult period on record.

**T**HE extraordinary charge is made by a writer in London *Musical Times* that Richard Strauss is having his compositions published in England, war or no war, though of course not over his own name. In fact, it appears that he is making use of more than one fictitious name in this alleged undertaking to stay war time's ruthless inroads in his royalties.

"There is very strong presumptive evidence," so runs the statement, "that no less a person than the celebrated German master, Dr. Richard Strauss, is publishing his songs in this country actually during the war under several English names. Certain pieces are now being issued by a composer with a big orchestral technique and an absolute mastery of the means of expression, whose work bears a remarkable resemblance to the work of Richard Strauss."

The writer explains that the same music appears "over at least two names as

familiar as Thomson or Baker," and observes that it is amusing to read the reviews of this music by those "not in the know."

If this statement has foundation in fact it goes to prove how well justified is the high respect all the world holds for Richard II's business acumen.

**R**EMINISCENCES of the future are the latest things in written "reflections," now that the past has been pretty exhaustively worked over. Ernest Newman has been indulging in a flight of fancy in these regions and has discovered a "fragment of our musical history dated A.D. 2217."

From his point of vantage in this document three hundred years hence the historian, otherwise the illustrious Birmingham critic reviews the epoch of this day when as the *Daily Telegraph* quotes him: "English music might be said to be neither child nor man, but merely hobbledehoy. It was suffering from growing pains. At the proper place in our history we shall describe the causes, symptoms and the consequences of some of the poisons that were corrupting its blood, such as the prima donna, the star tenor, the fashionable violinist, and the exploitation of con-

certs and of performers by the makers of musical instruments."

The "race of beings" known of old as music critics is "now happily extinct," and the "Historian" damns for everlasting the provincial festival, such festivals being "rituals of national mourning; most of the works that were performed dealt at great length and much lugubriousness with such subjects a sin and death and the general misfortune of mankind in being alive on this earth at all."

**A** NEW soprano from this country enlivened the closing days of the Deauville season with a series of début appearances at the Casino. This American newcomer to the French stage is Nina May and, if the superlatives heaped upon her by *Le Théâtre et la Musique* may be taken at even a quarter of their face value, her *Mimi* and *Manon* gave promise of an interesting future career.

**U**NIL spring comes the Italian troops will have to possess their souls in that *pazienza* which is now said to be the most abnormally developed trait in the naturally philosophical Italian disposition for the reappearance of the "Teatro del Soldato." The open-air performances of operas and plays arranged at the front for the diversion of the Italian soldiers, which has been a source of keen enjoyment to the men during the summer months, had to be discontinued when winter weather began to set in. Even if the weather had remained favorable,

[Continued on page 20]



## ECHOES OF MUSIC ABROAD

[Continued from page 19]

the theater would have disappeared in the recent retreat of the Italian army.

During fifty days 149 performances were given—acts from operas, acts from plays, short comedies, musical revues—and 138 performers of established reputation participated. Foremost among the singers were Alessandro Bonci, Elvira de Hidalgo, the Spanish coloratura soprano; Gennaro de Tura, the dramatic tenor, and Ida Bergamesco, contralto.

Enrico Toselli, the pianist, who came to this country years ago as a wonder-child and has since achieved infinitely greater publicity by marrying the ex-Crown Princess of Saxony, played solos and also accompaniments at some of the concerts given.

The Italian Society of Authors was the financial sponsor of this Teatro del Soldato, while the fees for the artists were guaranteed by private subscription obtained in Milan. There were several of these open-air theaters along the front and during the last two weeks before they were closed as many as four performances a day were given at each one of them. It is estimated that over 600,000 soldiers were thus entertained.

**S**WISS musicians have grown rebellious under the campaign of German music carried on in their country and have taken steps to have the musical activities

of their visiting Teutonic neighbors curbed.

Last winter various German orchestras, conducted by Arthur Nikisch, Felix Weingartner, Richard Strauss and other German baton prima donnas, gave over eighty concerts in Switzerland, with the result that all native enterprises were crowded out. As there is good reason to believe, according to the London *Musical Times*, that these tours of the visiting orchestras were financed by the German propaganda funds, the native musicians of Switzerland resent the unfair competition. As a consequence they are asking the authorities to limit the number of concerts by visiting German orchestras to eight, that being the number of concerts given in Switzerland by the Paris Conservatoire.

**T**HE rumor that Antonio Scotti may be the *Jean Paurel* of the London production of Leo Ditrichstein's play, "The Great Lover," next spring, has been received with rounds of applause in the London press. Scotti is a prime favorite in the English metropolis, where he is looked upon as the greatest actor in grand opera, and to the former habitués of Covent Garden it is good news indeed that there may be an opportunity to enjoy his dramatic art at least without waiting for the return of "grand" seasons of opera after the war is ended.

J. L. H.

importance was Director Lund's musically setting of Byron's poem, entitled "Greek War Song," scored for male voices, orchestra and organ, with incidental solos for soprano and baritone.

The soloists of the evening were Greta Torpadie, soprano, who made her initial appearance here, and Frederick R. Roginson, a local baritone. Miss Torpadie made a distinctly favorable impression. Mr. Roginson has a beautiful, resonant baritone voice.

A feature of the program of particular local interest was the arrangement for orchestra by Director Lund of the compositions of two Buffalonians. Mary M. Howard, the dean of the music critics

here, was represented by her well scored song, "Love Leads the Way," which was applauded heartily. The other number was the piano composition of Spencer Ward Prentiss, entitled "Evening Thoughts," a very pretty melody. William J. Gomph officiated as accompanist.

The first Guido Chorus concert of the season was given on Nov. 27, under the auspices of the Masonic Scottish Rite Consistory. Director Seth Clark prepared an admirable program. Other choruses of value were sung, the most effective being a group of student songs of Finland, arranged for male chorus by Palmgren. The soloist was Rebecca Cutter-Howe, a local soprano, who was in fine voice.

At the community meeting on Thanksgiving Day at the Teck Theater about a hundred members of the Community Chorus sang under the direction of Margaret Adsit Barrell.

F. H. H.

## BAUER DELIGHTS BROOKLYN

Virtuoso Interprets Attractive Program with Accustomed Art

Through the offices of the Institute, Brooklynites were able to enjoy a particularly fine concert given by Harold Bauer, at the Academy of Music on Tuesday evening, Nov. 27. The concert hall was not well filled, but the audience was very enthusiastic and recalled Mr. Bauer at the end of the evening until the lights were dimmed.

Mr. Bauer opened with the Beethoven C Major Concerto, Op. 54, which he played brilliantly. More entertaining were Schumann's "Scenes from Childhood," Op. 15, which followed. They were interpreted with delicacy and charm, the "Traumerei" being especially appreciated. The program included also Brahms's Capriccio in B Minor and the delightful Gluck-Saint-Saëns "Air de Ballet." Mr. Bauer's pure technique was particularly notable in "Le Vent," by Alkan, the effect of the wind being brought out with weird reality. There

were two splendid Liszt compositions, Etude in D Flat and the Thirteenth Rhapsody, and several encores, including a Chopin Etude and a Gluck Gavotte arranged by Brahms.

A. T. S.

## BOSTON MACDOWELLS HEARD

Brilliant Program Marks Opening of Season—To Appear in Steinert Hall

BOSTON, Nov. 21.—The MacDowell Club of Boston opened its season on Wednesday evening, Nov. 21, with a concert in Steinert Hall, after which a reception was given in the Steinert Victor salon to Georges Longy, conductor of the MacDowell Club Orchestra and Choral Club, and Mlle. Renée Longy, pianist. The concert was given by Georges Longy, oboe; C. Lenom, oboe; A. Brooke, flute; F. Sand, clarinet; J. Mosbach, bassoon; Renée Longy, piano, and the American String Quartet, consisting of Gertrude Marshall and Ruth Stickney, violinists; Adeline Packard, viola, and Hazel L'Africain, cellist.

The program of unusual interest and novelty consisted of a "Caprice," by Saint-Saëns, for the wind instruments and piano; a Handel Trio in E Flat, for two oboes and bassoon, played by Messrs. Longy, Lenom and Mosbach; a Quintet for Piano and String Quartet, by Hure, played by Miss Longy and the American String Quartet; an Andante and Scherzo from a Quintet by Caplet, for flute, oboe, clarinet, bassoon and piano, played by Messrs. Longy, Sand, Mosbach and Miss Longy. A capacity audience was in attendance both for the concert and at the reception later.

W. H. L.

Harry Patterson Hopkins, organist and composer of New York, will be in charge of the symphony orchestra at the Broadway Theater. He will preside at the organ. Mr. Hopkins has given up his work at the Eighth Avenue Temple.

## ORPHEUS SOCIETY GIVES CONCERT IN BUFFALO

Greta Torpadie Scores Success as Soloist—Local Composers Featured—Guido Singers Heard

BUFFALO, N. Y., Nov. 30.—The Orpheus Society inaugurated its season by giving a fine concert in Elmwood Music Hall the evening of the 26th, before an enthusiastic audience. Though its ranks are depleted by conscription, the men made up in enthusiasm what they lacked in numbers. The choral number of chief



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## ELIZABETH GUTMAN

Triumphs With Russian Symphony

On Nov. 24th the Critics said:—

"Elizabeth Gutman gave songs with that extraordinarily significant suggestion of spiritual insight and keen intellectuality that has been a feature of her singing. The richer qualities of her voice were very definitely indicated in music of the greatest beauty, and in which her very unusual flair for dramatic talent was immediately revealed. Most successful in getting at the heart of the songs,—she interprets with much variety, and her performance has rare and unusual values."—Baltimore Sun.



"Elizabeth Gutman revealed a splendid natural voice which she used with skill. She received an ovation."—Baltimore American.

"A very notable feature of the concert was the singing of songs by Elizabeth Gutman, whose singular refinement and elevation of style are recognized in the musical centers of this country.

"Her poise and dramatic expression has been truly remarkable and her success last night was emphatic and unequivocal."—Baltimore News.

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## WALTER CHAPMAN

A Distinguished Southern Pianist

Scores Instant Success With Saint Louis Symphony Orchestra

American Pianist Registers Success in Odeon Concert, Saint Louis

Walter Chapman, a young man of the Middle West, was easily the general feature. Mr. Chapman is frankly an American. He looks like a young city business man. He wears no long hair, and has no piano mannerisms. He played his Steinway Grand so effectively that the audience, which is usually quite suspicious of newcomers, voted him an instant success and noisily called for more. Mr. Chapman, being quite an American himself, chose MacDowell's Second Concerto for piano and orchestra.—St. Louis Times.

Audience shows keen enthusiasm at Pop Concert

Walter Chapman, pianist, was the soloist. His performance consisted of MacDowell's Second Concerto, first and second movements only. Chapman performed with an unusual display of technique and accuracy. He is a good musician and his playing proved the great amount of work he has put upon his instrument. For encore, he played Godard's "Enroute" at a very rapid tempo. His performance was excellent.—St. Louis Star.

Chapman Wins Hearts at Pop

Walter Chapman made his first bow to St. Louis as soloist in MacDowell's "Second Concerto for Piano and Orchestra, Opus 23." It was natural that Mr. Chapman, himself a native of the Middle West, should go to MacDowell, one of America's trail-blazing musicians, for his initial selection. He could not have chosen better. St. Louisans who had heard of the triumphs of Mr. Chapman while travelling with the orchestra on its educational tours, were somewhat anxious to get a line on him, and especially on his digital dexterity, enthusiastic tales of which had preceded him to St. Louis. He didn't disappoint. The dexterity was there.—St. Louis Republic.

Personal Representative MRS. JASON WALKER, Woman's Building, Memphis, Tenn.

## ERNEST HUTCHESON, Pianist

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## MARIE MORRISEY SELLS ENCORES TO AID WAR FUND OF Y. M. C. A.

Soprano Made "Honorary Lieutenant" of Company at Camp Dix

Marie Morrissey, the well-known American soprano, is selling encores at all her concerts, and the result has meant a nice addition to the Y. M. C. A. war fund. In recognition of her work for the men in khaki Major Martin has made Miss Morrissey "honorary lieutenant" of Company M at Camp Dix, Wrightstown, N. J. Miss Morrissey has presented the company with an Edison Diamond Disc phonograph and a collection of records. Miss Morrissey sells her encores, through a free will collection, as additions to her regular program, and several hundred dollars have resulted.

During the past two months Miss Morrissey has traveled over 15,000 miles and has sung to more than 50,000 people. Her time is nearly all booked up to March. In January she will start on a New England tour and in February she will be in the South. Then again in March she will tour the Middle West. Early in March the singer is booked to appear as soloist with the Minneapolis Symphony Orchestra.

Mary Helen Brown Works Given in Short Hills, N. J., Concert

Mary Helen Brown's compositions were heard on the afternoon of Nov. 14 at a meeting of the music department of the Fortnightly Club of Short Hills, N. J., at the home of Mrs. Daniel Burke. Miss Brown was accompanist for the soloists who performed her music: Esther White, soprano; Harriet McConnell, contralto, and Jacques Kasner, violinist. Among the works heard were her songs, "The Fairest Flower," "Night," "Liebeschmerzen," "Thoughts of You," "Life's Paradise," "Prière," her "The Evening Hour," Nocturne and "Spinner-lid" for women's voices, which was sung by members of the Summit Choral Society. There was much enthusiasm shown for Miss Brown's music and she and her interpreters were heartily applauded. She has recently opened a stu-



Marie Morrissey, the Contralto, Who Has Devised Novel War Fund Plan

dio for piano, harmony, composition, sight-reading and instrumental ensemble in Short Hills.

Charleston, W. Va., Hears Mme. Homer  
CHARLESTON, W. VA., Dec. 3.—Mme. Louise Homer, contralto, appeared in recital on the evening of Nov. 27, offer-

ing a program of operatic arias, and songs. Her greatest effect was made in Saint-Saëns' "Mon Coeur s'Ouvre à ta Voix" from "Samson and Delilah." At the end of the program, Mme. Homer sang "Dixie" as an encore and was interrupted in the middle of the song by tumultuous applause.

### VERDI-PUCCINI PROGRAM

Huge Audience at Metropolitan Hears Third Sunday Night Concert

The popularity of Verdi and Puccini music was evidenced again on Sunday evening, Dec. 2, by the audience that filled the Metropolitan Opera House for the third concert of the season.

The lavish program built for the evening included arias by Mme. Margaret Matzenauer, Rita Fornia, Ruth Miller, Flora Perini, Lenora Sparkes, Paul Alt-house, José Mardones and Louis d'Angelo and quartets from "La Bohème" and "Rigoletto." Mme. Matzenauer's aria, "O don fatale" from "Don Carlos," was the signal for a demonstration in her honor, which was not appeased until the singer had granted two additional numbers. Miss Perini, Miss Fornia and Mr. Mardones also added to their program offerings.

Arias from "La Bohème," "Tosca," "Madama Butterfly," "Don Carlos," "Simon Boccanegra," "Un Ballo in Maschera" and "Il Trovatore" were given and the orchestra, under the gifted leadership of Gennaro Papi, played excerpts from "Manon," the Overture, "I Vespri Siciliani," and the Overture "Forza del Destino." M. S.

Orville Harrold Adds to Interesting Programs of Month

Orville Harrold, tenor, was heard in an interesting program at the Haywood studios on Nov. 27. His numbers consisted chiefly of American songs, a group of Irish ballads and several arias. The particular enjoyment of the evening derived from Mr. Harrold's work was due to his excellent interpretative ability. With equal facility and effectiveness he sang the difficult *pianissimo* passages of Kramer's "Swans" and the stirring "Ah Fuyez" of Massenet. The audience, which included many prominent professionals, evinced much enthusiasm over Mr. Harrold's fine voice and musicianship.

## BOSTON OPERA COMPANY GIVES VARIED PROGRAM

Toledo Hears Excerpts from Four Works—Ada Navarette Scores in "Mad Scene"

TOLEDO, OHIO, Dec. 1.—The Boston Grand Opera Company appeared in Toledo Thanksgiving evening and gave a miscellaneous program, including parts of four operas. They were slated for a matinée and evening appearance, but in their jump from Canada to Toledo their scenery was held up and they were forced to cancel the matinée. They sang parts of "Rigoletto," "Cavalleria Rusticana," "Tales of Hoffmann" and "Lucia di Lammermoor." While it had its disadvantages, it also gave us the opportunity of hearing some of the principals whom we could not have heard had they given one opera.

After the singing of the "Star-Span-gled Banner" by Sarame Reynolds, the third act of "Rigoletto" was given, with Queena Sinathino, Barbara Maurel, Eduardo Le Jarazu and Ernest Davis Horatus. This was followed by the first act of "Cavalleria Rusticana," sung by Sarame Reynolds, Omera Porrega, Fely Clement and Maria Lara. The first act of the "Tales of Hoffmann" was sung by Queena Sinathino, Barbara Maurel, Paolo Ananian, Graham Marr, Ernesto Romario and Armando Finzi. Then came two scenes from "Lucia"—Act III, with Ada Navarette, Fely Clement, Omera Porrega, Eduardo Le Jarazu, Paolo Ananian and Ernest Davis Horatus, and the Mad Scene, sung splendidly by Ada Navarette.

Unfortunately, the company had to appear in the old Palace Theater and was much handicapped for scenery. The audience was small, but appreciative.

Many Appearances for Helen Weiller

Helen Weiller, the gifted contralto, gave a recital at the Zollner Club, Brooklyn, Dec. 4, winning much favor. On Dec 9 she appears in a performance of Mendelssohn's "Hymn of Praise" at St. James' Episcopal Church, Brooklyn. She sings at the Greenwich Village Theater, New York, on Dec. 23, and is anticipating a tour through the southern army camps, and a joint-recital tour with Mary Ball, soprano, in the near future.

# EDDY BROWN

New York — Chicago — Cincinnati  
Unite in Praise of His Distinguished Art

### NEW YORK

"His program called for a highly developed technique and deep musical understanding. Mr. Brown's playing meets the requirements his art demands."—P. V. R. Key, New York World.

"His program had promise of unusual interest as containing a new sonata for violin and pianoforte by Debussy, which Mr. Brown then played for the first time in this country. Mr. Brown showed, as he has shown before, admirable qualities of energy, vitality, a well-schooled technique, a sober and straightforward view of what he plays."—Richard Aldrich, New York Times.

"The artist's remarkable technique was notable among the many fine qualities exhibited in the rendering of the program."—Brooklyn Citizen.

"A sonata for violin and piano by Debussy, heard for the first time in America, was of chief interest. It will be worth hearing again."—Sylvester Rawling, New York Evening World.

"Mr. Brown is in all respects an excellent and in many respects an unusual artist."—H. E. Krehbiel, New York Tribune.

"His remarkable technique was again the most noteworthy feature of the entertainment, although his program was not without real musical interest."—New York Herald.

"Eddy Brown, whose playing has come to be looked upon as much as a matter of course during the musical season as that of any of the more established violinists, appeared before a substantially large audience at

Carnegie Hall last night. Mr. Brown's finesse of execution gave great pleasure."—New York Morning Telegraph.

"The many people who came to Carnegie Hall last evening to hear Eddy Brown play the violin must have been attracted in part at least by the prospect of listening to a sonata by Debussy which has never before been played in this country. It turned out to be a fascinatingly original composition, approaching Stravinsky and Schoenberg in the freedom of its harmonies and having apparently little in common with the classic sonata form. Its huge difficulties were impressively conquered."—Sigmund Spaeth, New York Evening Mail.

### CHICAGO

"The concerto was used by that sterling young violinist, Eddy Brown, as a medium for his excellent playing. To say that he was entirely worthy of the work is a compliment that would satisfy any exponent of the fiddle and the bow, for the Brahms violin concerto ranks with that of Beethoven as one of the two greatest examples of work of this genre."—Chicago Examiner.

"Eddy Brown does not give a traditional interpretation. He is a Slav, and his playing of the violin has the Slavic fire, the warmth of tone, the instinctive sense of beauty and proportion which seems to descend upon the men of his race by some special dispensation of Providence the moment they take a violin in their hands. But in listening to the sound of Brahms as it came from his violin one cared naught for the tradition. In fact, here was the thing needed, the passion of the Slav to tear this academic formality apart and show the heart's blood underneath. It was a very fine performance, in which Mr. Stock and the men of the orchestra had their full share. If you are going this evening you will have a treat."—Chicago Post.

### CINCINNATI

"The talent of Mr. Eddy Brown was immediately recognized when he played here two seasons ago. It was then of a character which indicated the coming of a remarkable artist and one in no manner immature. Rather of such emphatic qualities as placed no limit but those of time and experience on his ultimate artistic future. More interesting always to the musician is the progression of young talent than the mature product of long years of labor. Wednesday evening Mr. Brown lent his impeccable technic to broad sympathetic readings and delicate phraseology. That he happily represented the manner and differing styles of the compositions he offered to his public was one of the most favorable features."—Cincinnati Times-Star.

"With his program a marvel of psychological arrangement, Eddy Brown, American violinist, charmed his audience at Emory Auditorium Wednesday evening. Starting with Tartini's sonata in G major, for those who like the intellectual in music, the program consisted in the last half of compositions like the Bach-Kreisler Gavotte, Handel's largetto, and Moszkowsky's Guitarr, where mood predominated. Each number called forth more applause than the one before it."—Cincinnati Post.

"He played a program of unusual proportions, and he played in a manner which not only substantiated the most favorable impressions of his earlier appearances, but also asserted in no mistakable terms the increased breadth of his conceptions and the warmth of his tonal enunciation. Playing such as he offered last night is seldom heard. There is scarcely any need referring to his technique, for that is practically flawless. His tone is now larger, fuller and rounder and there is a maturity in evidence which bespeaks the growing experience. Without any frills, depending absolutely on his artistic perceptions, Eddy Brown's concert last night was one which proclaims him among the few who dwell on the mountain heights of rarefied art."—Cincinnati Enquirer.

"His tone is absolutely pure, his intonation perfect and he achieves every effect by legitimate methods, totally devoid of sensational striving."—Cincinnati Commercial Tribune.

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# MUSICAL AMERICA

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New York, December 8, 1917

## THE ISSUE DEFINED

Do the readers of MUSICAL AMERICA, when they receive the paper through the mails or buy a copy at a news stand, and then proceed to read it, do they, realize the stress, the strain that have to be gone through, the sacrifices made by those who conduct it, in order to give the readers something like fair, reasonable, reliable criticism of prominent musical events?

This paper is to-day fighting a great fight for the independence of the musical press. It is fighting against odds.

The reason for making this clear at this time is that the friction between a number of well known artists and the editors has become so acute that a crisis has been reached, a crisis which demands a clear exposition of the principles on which this paper is run.

Some of the leading artists find grievous fault that their announcements in the columns of MUSICAL AMERICA do not carry with it more or less fulsome praise for everything they do, and also omission of all reference to their shortcomings. In some cases, we regret to say, we have been absolutely unable to convince these artists that when they advertise they do not control, at the same time, the opinions of the paper or the opinions of the critics, and that it is not to their interest that they should, as a musical paper run on the lines they demand can be of no service to them.

It is but fair to the artists to state that the majority have been educated not only in the European school of musical journalism, but to some extent by the American musical press, which unfortunately contains a number of notoriously commercial sheets which will do anything, print anything, for just so much money, and consequently have neither circulation nor influence.

MUSICAL AMERICA has never done this, nor will it do it as long as I am at the helm, and my associates have the same opinion in the matter that I have.

Of most of the European musical papers, particularly in the Italian, French and German musical papers, it can be said with conviction and truth that they have a regular tariff for what is called *réclame*. Their advertising patronage is small, their circulation small, their influence but little, the cause of which is that their columns are for sale at just so much per line. Indeed, there is a regular tariff for praise, which may run all the way from fair commendation up to the most fulsome kind, in which all the adjectives known to the

vocabulary are used. These are "the opinions of the press" which are so often imported into this country to proclaim the arrival of some "notability."

It can be seen, from this, that the foreign artist who comes here, accustomed to the European method, will promptly conclude that if he places an advertisement in a musical paper, it should carry with it the same eulogium which would follow a smaller expenditure of money in one of the European papers or in some, even, of the American papers. When, to his disgust, he finds that this is not so with regard to MUSICAL AMERICA, a wail of angry protest goes up, bad blood is created, and the paper is placed in the dilemma where it has to do one of two things, either sacrifice valuable business or else yield to the demands of the advertiser, which in many cases are as unjust as they are unreasonable.

The success which this paper has won is due primarily to the fact not alone that it has been conducted on honest lines, but that it has been conducted on independent lines. It has endeavored to get all the business it could, but without sacrificing its convictions or its self-respect. It proposes to continue on that line. At the same time, it also proposes to be as fair, as considerate as it can, especially to the artists whose difficulties it fully appreciates and sympathizes with.

Finally, so that there may be no misunderstanding, it proposes to play the game "on the level" and in the open.

*John C. Freund*

## THE PHILHARMONIC'S NEWEST HONOR

The news that the New York Philharmonic under Josef Stransky is to be heard in several of our army encampments must thoroughly rejoice those who have borne in mind the legitimate claims of that minority in the various army quarters to whom great music has all the significance of a vital necessity. It is announced that our great metropolitan orchestra will play before the men at Camps Mills, Upton and Dix, Victor Herbert's "American Fantasie" and Dvorak's "New World" Symphony among other things—precisely the kind of music that will be acceptable to most all tastes and yet good enough to prove a heaven-sent boon to such as hunger and thirst after good symphonic music, but who, in their military surroundings, have hitherto been overlooked. Perhaps scores of the men at these cantonments care little about music in its finer manifestations; perhaps a symphony never signified greatly heretofore in the daily lives of nine out of ten. No matter! The isolated few of finer artistic sensibilities, deserve in the fullness of their sacrifices and renunciations, consideration as deep, as careful, as particularized as those less spiritually nurtured. If only ten out of a thousand longed for such music as neither community sings nor vaudeville shows could provide it would still be the solemn and patriotic duty of orchestras or individual artists, chamber music organizations or choruses to bring it to them, irrespective of the inconvenience or the additional labor it imposed.

To establish so splendid a precedent is indeed worthy of the New York Philharmonic, so affluent in noble artistic traditions, so unimpeachable in its Americanism. We can only hope that the other orchestras of New York and of all other great cities endowed with such institutions will make haste to follow its glorious example. Where the discretion of conductors cannot be trusted in the making of thoroughly acceptable programs something of a *plebiscite* might be arranged in the camps themselves and the various "requests" submitted to the leader or management as in the case of popular request programs. However, the selection of music suitable to the situation ought not to present any unwonted difficulties whatsoever.

## THE NEED OF MUSIC

The news from Philadelphia that appeared in a recent issue of MUSICAL AMERICA to the effect that the theatrical slump caused by the war has not been duplicated in the musical field will doubtless be found to apply to numberless other communities throughout the country. It is a state of things that speaks for itself. The wave of apprehension that swept the land last summer over the direful results of the disturbance ought really to have been recognized forthwith as largely groundless. The example of Europe might have been invoked to show how indispensable is music in time of woe. Amusement recreation undoubtedly is necessary in such an hour and such the theater supplies in the degree required. But music, which transcends mere recreation, and which someone has rightly called the greatest need of man after food, shelter and raiment, is even more essential. It cannot be curtailed with impunity. Far from needing less of it as the conflict progresses we shall have to have more. This the data from Phila-

delphia go far to prove. The repercussion of war only heightens its beneficent power.

Concertgoers in New York and elsewhere must have been impressed by the number of soldiers and sailors to be seen at every function. And there is something of pathos in the story recounted by our Philadelphia correspondent of the eagerness of the erstwhile dramatic editor, using a few precious hours of furlough from a training camp to attend Mr. Stokowski's Beethoven concert and satisfy his music hunger, unappeased in his military surroundings. This sort of thing affords a glimpse of the immeasurable boon that music—truly great music, greatly performed—would provide in the various encampments, where a far greater hunger for it exists, than is popularly realized. And as the war drags on and time lengthens this appetite will grow keener and more insistent.

## PERSONALITIES



Photo by Bain News Service

### Reed Miller at Home

Reed Miller's sterling service to the musical cause of America is a matter of record. This tenor and his gifted wife Nevada Van der Veer, the soprano, have become familiar figures in the concert life of the country. Mr. Miller's ready wit and his unflinching fund of old negro songs and stories, gathered at first hand in the South, have been a source of delight to his many associates in the musical profession.

Norelli—Stella Norelli, the young American coloratura soprano, recently showed her ability to familiarize herself with rôles quickly when she learned in three days the part of *Sylvia* in a new opera, "Evandro," by Stefano Guerrieri, produced recently at the Garden Theater, New York.

Lazzari—Carolina Lazzari, the contralto, who has won a remarkable success with the Chicago Opera Association this season, acted last week as auctioneer. Capt. D. Giorgio, a wealthy fruit dealer in the East, donated a car of apples to be sold in Chicago for the benefit of Italian war relief. Miss Lazzari mounted the auctioneer's stand and sold the first box, containing forty-eight apples, for \$600.

Votitchenko—Sacha Votitchenko, the player of the tympanon, has had an unusual experience. He has been incorporated, and by no other person than his own wife. Mme. Votitchenko, an American girl, is now the manager of Sacha Votitchenko, Inc. Mme. Votitchenko gives as her reason for the incorporation the fact that as a genius her husband should be legally protected from all practical and business details of life which hinder artistic creation.

Godowsky—"It is unfortunate that artists have to state a program so long ahead of the time of performance," says Leopold Godowsky. "After all we cannot really decide in advance whether we shall be in the mood for performing the announced program any more than we could, weeks ahead, prepare a menu for a dinner. We wouldn't know whether our taste, our appetite and digestion would be in a condition to enjoy and assimilate an apple dumpling, let us say. And yet an artist finds himself at 3 o'clock one afternoon upon a concert platform confronted with an audience and the necessity to rehash a program of works that he has given over and over again. Is it to be wondered at that there is often a lack of spontaneity in its interpretation?"

Easton-Maclennan—Francis Maclennan, the tenor, and Florence Easton Maclennan, the gifted soprano, who will make her debut at the Metropolitan Dec. 7, have just received an interesting communication from their eleven-year-old son, who is now at the French school La Villa, at Ouchy-Lausanne, Switzerland. Mr. and Mrs. Maclennan arranged for the boy to study the piano and he now informs his parents that he is "studying the flute and playing in the school orchestra." La Villa has been the home of the children of many artists and many Americans, among them the Amatos, the Cleverlands and Ambassador Towers, so while this small lad is in a measure exiled from his parents, he is among compatriots.







## LA SCALA FORCES GIVE SEASON IN LOS ANGELES

Behymer-Berry Organization Presents  
Series of Standard Operas—Touring Eastern Cities

LOS ANGELES, CAL., Nov. 26.—Barring the recitals given by Alma Gluck on the Behymer Philharmonic course at Trinity Auditorium and which drew two of the largest audiences of the year so far, the one recent musical attraction has been the two weeks of opera by the Behymer-Berry La Scala Opera Company. This was given at Clune's Auditorium

## ELSIE BAKER

Contralto



### MISS ELSIE BAKER CAPTURES THE HEARTS OF MUSIC LOVERS

"Elsie Baker charmed a Butte audience last night. Miss Baker has a wonderful, pleasing voice and a magnetic personality. Her efforts have been crowned with exceptional success during the last few years when she has sprung into prominence as one of America's great singers. The modulated, even tones, the perfect enunciation, depth of expression and the poise of trained genius thrilled the hundreds of Butte residents who last night heard Miss Baker for the first time."—*The Butte Miner*, Oct. 12.

### ELSIE BAKER SINGS WAY TO OUR HEARTS

"Miss Elsie Baker, soloist, captivated her audience from the very start with her clear, sweet contralto voice."—*Arizona Gazette*, Oct. 19, 1917.

"Miss Elsie Baker, contralto, swayed her audience last night to suit her own will. The quality of Miss Baker's voice, her stage appearance and, above all, her personality, made a captive of everyone in the audience. As to her voice, the first number which Miss Baker sang, 'Lieti Signor,' by Meyerbeer, tested her technical ability thoroughly."—*Anaconda Standard*, Oct. 12, 1917.

"Miss Baker, who possesses not only a sensuous contralto of a sweet quality and admirable shading of tone, but a pleasing personality which at once won for her the intense interest of the audience. Her selections were sung with much delicacy of sentiment."—*El Paso Morning Times*, Oct. 26, 1917.

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1400 Broadway New York

(formerly known as Temple Auditorium), which is particularly well adapted to opera, having a large stage, well fitted out with scenery and over the stage is one of the largest organs in California, which is used to good advantage in "Tosca" and other operas. The Scala company offered a rather large repertoire of well seasoned operas, as the management did not care to experiment with the public taste while the present war conditions obtain. The list included "Tosca," "Bohème," "Carmen," "Faust," "Butterfly," "Lucia," "Rigoletto," "Barber of Seville," "Trovatore" and other standard and popular operas. Added to the originally announced two weeks' program was a matinee performance of "Bohème" Monday afternoon, after which the company headed Eastward.

The principals of the company as a whole made good in their various rôles. Maggie Teyte in "Bohème," "Faust" and "Butterfly," was especially commended. Ester Ferrabini did her best work in "Tosca," more successfully than in "Thais" or "Carmen." Nina Morgana received much commendation for her sprightly work in "Bohème," "Rigoletto" and "The Barber of Seville."

The tenor soloists were better than is customary, Gaudenzi and Sinagra singing almost continuously and with excellent quality of tone and action. The baritones, Valle, Viglione and Formes, and especially the basso, Italo Picchi, showed excellent vocal and dramatic gifts and the quartet in "Bohème" was especially enjoyable.

The operas are well mounted and, as the season goes on, the staging is improving. With Fulgenzio Guerrieri as conductor, assisted by Mario Hediger, the orchestra of forty gave admirable results. The attendance in Los Angeles has at times been good and on other nights not so large as the company and the low scale of prices would warrant.

The mounting and costumes of the company are owned in Los Angeles, which seems to give promise that each season that general conditions seem propitious, the Pacific Coast will have an opera company of its own.

Owing to war conditions, Messrs. Behymer and Berry have canceled the dates outside of California and the company closed at Fresno on Dec. 4. Two weeks' notice was given the company. The cities canceled were Salt Lake, Ogden, Colorado Springs, Denver, Kansas City, Memphis, New Orleans, Houston, San Antonio, Dallas and Fort Worth.

W. F. G.

### ELISA TAVEREZ GIVES MID-VICTORIAN RECITAL

Porto Rican Pianist Plays Program of  
Bygone Era According to Old-  
Time Standards

Elisa Taveréz, Pianist. Recital, Aeolian  
Hall, Afternoon, Dec. 1. The Program:

*Chromatic Fantasy and Fugue, Bach; Sonata Appassionata, Beethoven; Legende, Chaminade; Allegro Appassionata, Saint-Saëns; Variations Brillantes, Andante Spianato and Grand Polonaise, Chopin; Intermezzo, Lemaire; Thema Studio, Thalberg; Rhapsodie, No. 8, Liszt.*

Mme. Taveréz, who comes to us from Porto Rico, arranged her program according to the standard of a past decade and presented it in the same manner. The classical group was played with clean, sharp technique, the themes in the fugue being well differentiated and the balance nicely sustained in the sonata, but there was no particular climax, emotional or pianistic.

The Chaminade Legende and the Saint-Saëns Allegro Appassionata were also well presented, again without any especial distinction. In the Chopin numbers, however, Mme. Taveréz put real personality into her playing and made these neglected compositions stand out interestingly. The Lemaire number gave the pianist an opportunity to do some effective passage work in thirds and sixths. The Thalberg "Thema Studio" is cousin-German to one of Czerny's *gelaufigkeit* studies and was probably written to startle the musical parvenus at the court of Marie Louise, where the composer was pianist. Mme. Taveréz did all that could be done in bringing out the melody of reiterated notes, the only thing in the number.

Mme. Taveréz has excellent technical equipment, she plays with taste and intelligence and never offends in any way. At the same time, it is the playing of an artist, who from insularity or other causes, has not kept abreast of the changing standard of musical execution.

J. A. H.

## ESTER FERRABINI

Noted  
Italian  
Soprano

Praised As "TOSCA"  
And "THAIS"  
ON PACIFIC COAST

San Francisco

Call, Oct. 23, 1917

It would be difficult to imagine a more perfect conception of "La Tosca" than Ferrabini's interpretation. Nature has equipped her completely for the role. Her glorious Latin beauty, her majestic grace and poise, temperamental intensity, and above all, her voice of exceptional richness and dramatic quality, combine to give us a life-time ideal of the tragic heroine. Ferrabini is a great artiste, in the sense that she brings her material to its greatest possible realization.

Ferrabini more than rises to the role's tremendous dramatic requirements.

Examiner, Oct. 23, 1917

In Esther Ferrabini, the company has a singer of great charm and dramatic power. When she uses her voice softly she is at her best. Her performance of Floria was operatically splendid.



Los Angeles

Daily Times, Nov. 13, 1917

Ester Ferrabini, as Tosca, is exceedingly beautiful to look upon, and is a fascinating actress, as well as an artistic singer. Her voice, of the purest soprano quality, is nevertheless warm and sympathetic, and her middle range is luscious and appealing.

Her second act, in Scarpi's palace, was a tremendous piece of acting, and her restraint was remarkable. From the beginning, she had her voice and her mental attitude well in control.

The second act offers Ferrabini her great opportunity in her singing of the famous and beloved "Vissi d'Arte," and her murder of Scarpi. She is exquisitely beautiful, and her gowns are charming.

Examiner, Nov. 13, 1917

Ester Ferrabini, young, slender and beautiful, made a convincing figure in the title role. She was garbed with magnificent taste throughout the opera, and sang and acted the role magnificently.

Ferrabini sang the beautiful aria "Vissi d'arte e d'amor" with rare fluency and passion. Her acting after the death blow is struck was vivid and powerful.

Los Angeles Examiner, Nov. 17, 1917

AS "THAIS"

Ester Ferrabini, with blonde coiffure and daring costumes, made an alluring and beautiful Thais. The thrilling beauty of her interpretation of the arias, and concerted numbers with Valle, who sang the Monk, and with Sinagra, as Nicias, was a triumph of vocalization. She was at all times a striking picture in the forefront of a dramatic spectacle of much interest. Her interpretation of the aria "Alone at Last" and the trio at the conclusion of the second act were especially worthy of remark.

Mme. Ferrabini is Leading Soprano this Season  
with the Scala Opera Company



# HOW THE ALLIANCE CAME TO BE STARTED

## *A Heart-to-heart Talk with the Musical World*

**A**LL great movements in the world start when someone rises up and gives expression to a new thought. Such expression if it be in advance of the time may die out immediately or after brief discussion. If, however, it gives voice to something which is already in the minds of a number of people three stages develop.

In the first stage the thinking people, always in a small minority, promptly rally to the support of the new pronouncement, endorse it, wish it well, and so it gains a certain amount of publicity.

This initial stage is then followed by a much longer period, in which the new thought is criticized, maybe opposed by the vested interests it may affect, is sure to be maligned by those carping souls incapable even of an altruistic idea, and is also sure to be stolidly opposed by the inertia of the main body politic, which dislikes to be disturbed from its habits, whether of thought, action or living.

Finally after a period of storm and stress in which the original thinker is very likely to go down from overwork or heartbreak the new thought is accepted, becomes part of the law of the land or part of the life of the people, and is regarded from that time on as a matter of course.

The new Musical Alliance of the United States will go through this experience until it is finally acclaimed as having value, as being based on truth, on justice, and as making absolutely for the development of musical knowledge, culture and particularly of greater musical activity in this country. Having already received the warm approval of a number of prominent men and women of affairs, of distinguished musicians, teachers, conductors, artists, it is now entering into the second period, where it will be discussed, antagonized, perhaps maligned—all of which, however, will tend to arouse public interest in it.

Those primarily interested in putting it forth are broad-minded enough to expect and indeed welcome genuine, sincere criticism, and to consider such frankly on the merits as an aid in their work. At the same time they fully realize that there will be another kind of criticism, which will impute to them bad faith and add to that scurrilous suggestion that a pecuniary interest and not a great public and indeed altruistic purpose is involved.

A good instance of the latter attitude is furnished by a communication received from Mr. Arthur Hartmann, a musician of talent, of considerable standing, who has written for various publications, but who, unfortunately, has been soured and embittered by the fact that he has not yet obtained the recognition in this country to which he feels his abilities entitle him. Consequently he is inclined to view things in a cynical, rather than in a broad, generous and therefore effective manner.

There are two points in Mr. Hartmann's letter which I will take up at this time.

With regard to one of the main purposes of the new Alliance, namely, the establishment of a National Conservatory of Music such as exists in other countries, Mr. Hartmann says:

"Is not Representative Bruckner's bill for the founding of a national conservatory, which includes a Department of Fine Arts, already under way? Would it need the musicians, as an alliance, to urge this?"

As a matter of fact, the mere introduction of a bill in Congress means absolutely nothing. So far as we can understand Representative Bruckner undertook to present the bill to please some of his constituents, and is not even, I believe, aware of the names of the persons who urged him to do so. Without any intimate knowledge of

how matters are conducted in our national legislature it should appeal to common sense that no such bill will get the slightest attention from Congress, especially in these times, unless it is first endorsed by the leading musicians, artists, music teachers, musical critics of the country, and besides this is backed by having had a tremendous public sentiment aroused in its favor.

Now it is precisely here that the usefulness and the value of the Alliance comes into play, for it is only through such an alliance and the publicity it can create through the press and the various associations that it may interest, that public sentiment in favor of such a bill can be aroused and solidified.

Let me now take the second of Mr. Hartmann's assertions. In reference to the fact that I have in my public addresses and elsewhere stated that there are some two millions of people engaged in the musical life of the country and in the musical industries Mr. Hartmann says:

"If there is only a charge of a dollar for membership in the Alliance it would immediately place a sum of \$2,000,000 into your treasury. What are these funds for? What is to become of that fortune?"

The malevolence of the insinuation is only surpassed by its stupendous stupidity. The idea that because, as I have stated, there are two millions or more people interested in the musical world and in the musical industries that "immediately" two millions of dollars would be placed in the hands of myself and those associated with me in this movement is so ridiculous as scarcely to need discussion. It, however, discloses the mental condition in which Mr. Hartmann unfortunately pursues his vocation. However, it gives me the opportunity to state the situation frankly, and put it before the multitudinous readers of "Musical America."

When after nearly half a century of hard work in the musical life of this country, when after four years of travel from far North to South, from East to West in order to arouse public opinion to the value of music and of the necessity of creating a musical public by beginning at the beginning, namely, with the public schools, I came first to the conclusion that we needed to declare our musical independence, as in times past we Americans declared our political, later commercial, and finally financial independence. This led to the conviction that while a tremendous amount of work was being done by individuals, as well as associations, to further the cause of music in this country there was no co-ordinated effort, there were no definite aims, there were no definite lines on which these aims were sought. Seeing, on account of the war, that the principle of "organization" was being applied to almost every activity, whether commercial or social, whether political, military or naval interests were affected, I asked myself—"Why should not this idea of organization be applied to the musical life and the musical industries?" It would give them standing with the public, and especially with legislators. It would raise them from the generally accepted idea that they simply contribute to pleasure and entertainment and would class them high in the rank of the forces that develop and ennoble civic as well as personal life.

When I broached the idea to Mr. Milton Weil, my associate for over twenty years, he grasped its significance immediately, heartily endorsed it, and expressed himself with enthusiasm regarding it. The question at once came up of how such a movement should be financed. It was apparent that it would need, even if those intimately concerned in it were willing to give their work and their time for nothing, a long period of education,

expense of rent, certainly salary for the secretary, for stenographers, large bills for printing, postage, indeed, for all the incidentals to forming a national organization.

Then it was that, instead of seeking the aid of men and women of wealth, we two resolved as part of that work which is being done by any number of public-spirited people in this country to-day that we would contribute the money required, and which for a long time must far surpass any possible subscriptions at a dollar apiece, out of our own pockets as part of our effort which began a long time ago "to do our bit." For in the public work in which I have been engaged for the last four years, and during which time I have accepted no fee nor a dollar for expenses, nor asked for a subscription, or received any return, directly or indirectly, something like \$15,000 to \$16,000 have been expended, to say nothing of the labor, the thousands of weary miles traveled, the effort to speak, entertain and instruct the nearly two hundred thousand persons and eighty thousand high school children before whom I have spoken to date. To this work those people can testify, as well as the hundreds of newspaper men who have written about it or have interviewed me.

Now contrast Mr. Hartmann's insinuation that we will handle two millions of dollars with the fact that the very first thing Mr. Weil and I had to do to put the Alliance on a solid foundation was to go down deep into our pockets and start a bank account and be prepared to advance further funds as they are needed.

And it has been done at a time when it is well known that the publication industry has been most seriously affected by the tremendous increase in the cost of paper and printing, indeed of everything that goes into the publication of periodicals. Salaries had to be raised due to the increased cost of living. We lost the services of many valuable men who volunteered to serve the nation. But during it all we have never hesitated.

One further point that came up for discussion when the Alliance was started was as to whether we should follow the old-time method of getting a number of prominent musicians and others into a kind of committee, whose meetings, however, they never would attend, as experience has shown. We decided that we would do the work ourselves till we got the Alliance on its feet, safe, sound, substantial and efficient, and then we would be glad to hand it over to others if they could do the work better than we could.

Being now in my seventieth year, suffering grievous physical disability from a major operation and having but a little further to go, I do not expect to see the fruition of the work we have undertaken. I cannot hope to see even a partial result from the plan to unite all the various musical interests and organizations into a comprehensive, efficient whole, but I do hope to crown half a century's work in the cause of music and in the uplift of our great musical industries by the doing of my share toward the realization of what has been for years a dream of others besides myself, many of whom have now passed out, pioneers like myself through the dark days of the long struggle which will eventuate in making this country lead not only in material things, in wealth, in invention, in commerce, in enterprise, but in science, in the arts, in music and, above all, in that "culture" which means the broadest humanitarianism.

*John C. Freund*



# LEADERS IN MUSICAL THOUGHT RESPOND TO THE CALL

## Conductor Volpe Endorses Alliance To the Editor of MUSICAL AMERICA:

Please add my name to the number of those who have already enthusiastically indorsed the worthy aims of the Musical Alliance.

I consider it a privilege to be a member of such an organization, and herewith inclose annual dues.

With best wishes for the success of the work, and assuring you of my hearty support, I am,

Sincerely yours,  
ARNOLD VOLPE.

Volpe Institute of Music,  
New York, Nov. 27, 1917.

## Victor Harris Is Enthusiastic

To the Editor of MUSICAL AMERICA:

I am only too happy to enroll myself as a member of the recently founded Musical Alliance of the United States, and I am quite sure that under your splendid leadership this organization will prove itself to be one of really great and lasting value for the betterment of the Art of Music in our country as well as for the betterment of all conditions connected with the Profession of Music. If at any time I can be of any service to you in connection with this movement, I trust that you will command me.

With every good wish for the success of this cause, believe me,  
Ever faithfully yours,

VICTOR HARRIS.

New York, Nov. 28, 1917.

## Adolf Bolm, Distinguished Terpsichorean Artist, Expresses Profound Interest and Hearty Approval

To the Editor of MUSICAL AMERICA:

My good friend, Mr. Frederick H. Martens, recently spoke to me of the Musical Alliance, which your splendid paper is sponsoring, and it immediately awoke my profound interest and won my hearty approval. I am herewith inclosing my contribution toward same.

For some time it has been my aim to bring together the musical and terpsichorean arts of many countries, with especial emphasis on the music of my own country, Russia, and to combine it, in presentation, with the results of the remarkable musical progress that this great America is making. A few of the American composers who have won my admiration and appreciation for their sympathetic and intelligent treatment of ballet music compositions are John Alden Carpenter, Henry F. Gilbert, Charles Griffes and Victor Herbert. Already I have combined the work of these men in my recent productions, such as the Ballet Intime, which also included the compositions of Rimsky-Korsakoff, Borodine and others, and my latest poem of music, color and dance, "Falling Leaves," which recently won such an artistic success at the Century Theater.

I shall be most interested in watching

and helping, if possible, in the growth and development of this new and admirable Musical Alliance.

With my very best wishes, believe me to be,

Very truly yours,  
ADOLF BOLM.

New York, Nov. 29, 1917.

## The Dreamer Coming into His Own

To the Editor MUSICAL AMERICA:

Napoleon Bonaparte said:  
"Music, of all the liberal arts, has the greatest influence over the passions, and is that to which the legislator ought to give the greatest encouragement."

Any thinking man, after reading the eight wonderful little sentences in the platform of the Musical Alliance of the United States, will at once grasp the great truth incorporated therein.

How often have I dreamed just such a movement as this! Uniting all interested in music and musical industries for the purpose of enacting legislative recognition, to protect, nourish and develop on a nation-wide scale the greatest of the arts. Wonderful idea.

The hour has struck. Music IS a vital factor in national, civic and home life, and is necessary, as are musical instruments and musical study necessary in our schools.

And now the "dreamer" is at last coming into his own! Aid WILL be given to associations, clubs, societies and individuals whose purpose is the advancement of musical culture. Like the distant rumble of a terrific storm in summer, we can hear it coming—nation-wide music—and, like the poet, we know that it will "bring fresh showers to the thirsty flowers, to the fields and to the streams"—how wonderful—like a rush of fresh air in a stuffy restaurant!

The "National Conservatory of Music" idea and "Department of Fine Arts" of course are glorious common sense. How can anyone in the world TO-DAY deny this, for the world is at war?

The fury of thousands of years of pent-up hatred, fear and selfishness, the reincarnated performance of the combined wars of all history were let loose in 1914—all at once—engulfing all men—the lid was off hell. The world is ON FIRE!

Was it the poet who caused this? The musician? The dreamer? No answer is necessary. It was caused by that same "practical" element among men and nations that has always been present, uppermost, to stifle art, to strangle the "dreamer," to choke the thinker, to burn the Gallileos, to defy and discourage the Columbuses, to let the Mozarts go to the "paupers' field," to crucify the Christs. It is the old story of Cain and Abel.

And now we of the New World, who have brought Commercialism (Cain) up to the nth power, who have developed "business" to its highest pinnacle, and who have among us "the makings" of the greatest musicians, artists and poets (Abel) that this poor old tired world has

ever seen—we, the Western Hemisphere, have conceived the idea of putting the pendulum half way between "rank commercialism," on the one hand, and the "abject dreamer," on the other, bringing the two warring factions together, but with the POWER in the hands of ABEL, thus for once reversing the old order of things. Wonderful thought—more power to it—a nation of music! Let it be soon.

My signature has been lately "Yours for a singing army," and how grand it is to be able to say now,

Yours for a singing nation,  
GEOFFREY O'HARA.

War Department of Training Camp  
Activities, Fort Oglethorpe, Ga.,  
Nov. 19, 1917.

## Harry Barnhart States His Position with Regard to the Musical Alliance, Which He Endorses with All His Heart

In a recent interview with Barnett Braslow, secretary of the Musical Alliance, Mrs. F. W. Tooker, vice-president of the Community Chorus of the Oranges, N. J., declared that Harry Barnhart, the noted conductor of the New York Community Chorus, had expressed himself unfavorably with regard to the Alliance. The following letter from Mr. Barnhart not only makes it clear that he is absolutely in sympathy with the purposes of the Alliance and indorses it with heartiness, but that the institution he referred to was the one in which Mrs. Campbell and Mrs. McArthur are interested, and not the Musical Alliance of the United States. Mr. Barnhart's letter is as follows:

My Dear Mr. Braslow:

I am in camp, filled with duties and, believe me, with much to give one anxiety of heart and soul.

Regarding the Musical Alliance movement. Of course, it is of the utmost importance. I told Mr. Freund so. I do indorse it with all my heart. I never talked with Mrs. Tooker about it. I did talk with her about some sort of a thing that Mrs. Campbell and Mrs. McArthur are putting over in the name of community music, which I do not think much of. I feel badly that this matter has been confused.

Ever sincerely yours,  
HARRY BARNHART.

## The Ricordi Representatives Join

To the Editor of MUSICAL AMERICA:

Enclosed please find application forms for my brother and self.

Yours very truly,  
GEORGE AND WILLIAM MAXWELL.

G. Ricordi & Co., Inc., New York City,  
Nov. 16, 1917.

## Vitally Necessary

To the Editor of MUSICAL AMERICA:

The "Musical Alliance" appears to me a vitally necessary and logical outcome of the splendid propaganda which Mr. John C. Freund has so long conducted on behalf of American music and musicians. As a musicographer and collaborator of many American composers, I am glad of the opportunity of pledging my support of so important and far-reaching a movement, one which reflects equal credit on its public-spirited originator and his representative journal.

Cordially yours,  
FREDERICK H. MARTENS.

Rutherford, N. J., Nov. 26, 1917.

## From a Well-Known Organist

To the Editor MUSICAL AMERICA:

I enclose check for \$1 for membership in the Musical Alliance.

Sincerely yours,  
SAMUEL A. BALDWIN.

The College of the City of New  
York, Department of Music,  
Nov. 24, 1917.

## Prof. Rubner of Columbia Joins the Alliance

To the Editor MUSICAL AMERICA:

I feel convinced that the recently founded Musical Alliance of the United States will, through the power of its excellent specified aims and thanks to the untiring efforts of its president, Mr. John C. Freund, achieve the splendid and telling results it strives for.

There has been a dire need of just such an Alliance in our musical world

and you have my good wishes in this enterprise and my hearty endorsement.

Very sincerely yours,  
CORNELIUS RUBNER.

Columbia University, in the City  
of New York, Department of  
Music, Nov. 25, 1917.

## Veteran Carl V. Lachmund Endorses Alliance

To the Editor of MUSICAL AMERICA:

It is a privilege to do my bit and subscribe morally and financially to the platform of your Musical Alliance as outlined in its manifold purpose.

Musical art may have no country, but it can stand a lot more fraternal loyalty and patriotism.

Under the field marshalship of that most enthusiastic and experienced music-patriot, John C. Freund, effective results are a foregone conclusion.

CARL V. LACHMUND.

Lachmund Conservatory of Piano  
Playing, Steinway Hall, New York,  
Nov. 27, 1917.

## Kate S. Chittenden Joins

To the Editor MUSICAL AMERICA:

Enclosed is my check for \$1 to pay for my membership in the Musical Alliance. Believe me,

Yours very truly,  
(Signed) KATE S. CHITTENDEN.

Dean of the Faculty, The American  
Institute of Applied Music, New  
York, Nov. 26, 1917.

## Glad to Become a Member

To the Editor MUSICAL AMERICA:

Having been actively engaged for some years in doing my "bit" for the advancement of the general purposes now put forth as a "Credo" by the new Musical Alliance of the United States, I am very glad indeed to become a member of that organization.

Very sincerely,

ALEXANDER RUSSELL,  
Director Auditorium Concerts,  
John Wanamaker, New York.  
Musical Director Princeton University.

New York, Nov. 25, 1917.

## Manager R. E. Johnston a Member

To the Editor MUSICAL AMERICA:

I enclose subscription for membership in the Musical Alliance of the United States.

Very truly yours,  
R. E. JOHNSTON.

New York, Nov. 19, 1917.

## From a Prominent Piano Man

To the Editor MUSICAL AMERICA:

I take pleasure in enclosing \$1 for membership in the Musical Alliance.

Very truly yours,  
WM. DALLIBA DUTTON,  
of Hardman, Peck & Co.

New York, Nov. 16, 1917.

## Distinguished House of Wurlitzer Joins with Ten Members

To the Editor MUSICAL AMERICA:

I enclose nine memberships for the Musical Alliance, besides my own. They are from Fanny R. Wurlitzer, North Tona-wanda, N. Y.; A. R. Spoerl, Woodhaven, L. I.; W. D. Lewis, Cincinnati; E. H. Uhl, Chicago; G. A. Aerts, Fort Thomas, Ky.; Howard E. Wurlitzer, Cincinnati; Thomas P. Clancy, Cincinnati; Wm. A. Goetz, Lyndhurst, N. J.; J. L. Ryan, New York.

I hope you will have great success with this remarkable plan.

Faithfully yours,  
RUDOLPH R. WURLITZER.

Cincinnati, Ohio, Nov. 26, 1917.

## Five Members of the Vose & Sons Co. Join

To the Editor of MUSICAL AMERICA:

I beg to inclose five individual memberships in the new Musical Alliance and trust that your efforts to continue the good work of Mr. Freund in matters musical throughout the country and that the program to unite all interested in music, etc., will be a success.

Yours very truly,  
D. D. LUXTON,

of the Vose & Sons Piano Co.  
Boston, Mass., Nov. 17, 1917.

## THE MUSICAL ALLIANCE OF THE UNITED STATES

(INC.)

JOHN C. FREUND, President

MILTON WEIL, Treasurer

**F**OUNDED to unite all interested in music and in the musical industries for certain specific aims:

1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the cabinet.

Application for membership by those in sympathy with the aims of the Alliance, accompanied by One Dollar for annual dues, should be sent to

BARNETT BRASLOW  
Secretary

501 Fifth Avenue, New York

Checks, Post Office or Express Orders should be made payable to The Musical Alliance of the U. S.  
Depository: Bankers Trust Company



# OF THE MUSICAL ALLIANCE OF THE UNITED STATES

## Will Do Everything Possible to Further the Cause

To the Editor of MUSICAL AMERICA:

Your efforts in behalf of the formation of a Musical Alliance of the United States are most commendable, and I fully indorse your project. I have no doubt that this undertaking will be crowned with success and be received everywhere where music dwells with loud acclaim. I will do everything possible to further this cause and give my assistance when needed.

In my home territory (Queens County) I am at present forming a large chorus, comprised of choirs of various churches of Queens, North Shore. I am quite sure that this will do some good in the advancement of music. (I have the indorsement of the clergy for this undertaking, and their best wishes.)

I herewith inclose my subscription of \$1 with pleasure.

With very best wishes for your great venture, I am,

Very truly yours,  
ANDREW H. MANGOLD,  
with Krakauer Bros.  
(Organist St. Andrew's Church, Flushing).

New York, Nov. 27, 1917.

## Proud to Contribute

To the Editor of MUSICAL AMERICA:

I have read with great interest of the formation of the Musical Alliance and am proud to contribute my little dollar to this worthy enterprise. Keep up the publicity end and success will be yours—shall make it a point to boost the Alliance among my fellow organists.

Sincerely yours,

GOTTFRIED H. FEDERLEIN.  
New York City, Nov. 28, 1917.

## This Is Fine!

To the Editor of MUSICAL AMERICA:

This is fine. I am very glad to inclose a check for \$1 for dues as a member of the Musical Alliance.

My heartiest good wishes to you.

Yours sincerely,

AUGUSTUS D. ZANZIG.  
Department of Camp Music, Camp  
Sherman, Chillicothe, Ohio, Nov.  
24, 1917.

## Every Point Has Been Covered

To the Editor of MUSICAL AMERICA:

I have been much interested in the plans of the Musical Alliance.

It seems to me that every point has been covered in them for the furtherance of musical interests generally in the United States and better understanding and appreciation among musicians themselves.

Music is beyond doubt the universal ground upon which all this great cosmopolitan nation of ours can meet and anything that will further that meeting and bring about a broader tolerance and a deeper brotherly spirit has my full indorsement and every good wish for its success.

Very sincerely yours,

JOSEPHINE JENNINGS PERCY.  
New York, Nov. 15, 1917.

## Such a Work Is Timely

To the Editor of MUSICAL AMERICA:

It gives me great pleasure to send you a check for \$1 for membership in the Musical Alliance of the United States. I am sure that such a work is timely and no one is as qualified as you to make it go.

Wishing you all the success which you so richly deserve, I am,

Most cordially,

HARRY N. WILEY.  
Ohio Wesleyan University,  
Delaware, Ohio, Nov. 10, 1917.

## Hope the Alliance Will Make Musical History

To the Editor of MUSICAL AMERICA:

I am happy to become a member of the Musical Alliance of the United States. Mr. John C. Freund has done a very timely thing in inaugurating this splendid movement just at this hour, when the constructive musical advancement of the country is in danger of being halted by the multiplicity of wartime activities. The Musical Alliance, however, will doubtless be the means of continuing this progress and that, too, without inter-

fering in the least with the duties that we all owe to our country.

Of the eight aims of the Alliance, I especially hope for the consummation of the second—namely, that the study of music may be given its rightful place in all our public schools. When this is accomplished we shall find that the young men of our country—such as we now see in our National Army, for instance—will have a familiarity with and an appreciation for the music of the masters much greater than that which one observes among them at the present time.

May the Musical Alliance make history in the musical life of our nation!

Yours very truly,

KENNETH S. CLARK,  
Official Song Leader.  
Camp Meade, Md., Nov. 28, 1917.

## President of Brambach Piano Co. Joins

To the Editor of MUSICAL AMERICA:

I am inclosing herewith my check for my annual dues for membership to the Musical Alliance of the United States and can assure you that I am thoroughly in sympathy with any movement that will bring closer together the allied industries of the music trade.

Such a movement cannot help but further the interests of the piano industry and bring about further interest on the part of the public—namely, music in the home.

Congratulating you on the movement in hand, with kindest personal regards, I remain,

Very truly yours,

MARK P. CAMPBELL, President,  
Brambach Piano Co.  
New York City, Nov. 28, 1917.

## Will Be of Tremendous Benefit

To the Editor of MUSICAL AMERICA:

I have been much interested to learn of the Musical Alliance. I feel that it has been started at just the time when it will be of highest service to the people.

Singularly enough, while music is the one universal language, there has been, up to the present time, no great effort to place its advocates in a position where they will be recognized as a power for good in our civic and national life.

I have followed the growth of the community chorus idea with much interest and am sure that the Alliance will be of tremendous benefit in that direction.

I wish you every success in your new venture.

Very sincerely yours,

EDGAR S. WHEELAN.  
New York, Nov. 27, 1917.

## Pledges Interest and Co-operation

To the Editor of MUSICAL AMERICA:

Indeed I am happy to indorse the Musical Alliance. Inclosed find my check. For several seasons I have worked faithfully to have our citizens recognize music by bringing the best artists to our city, by introducing music in the Settlement School and now by organizing a community chorus. Therefore, I pledge my interest and co-operation.

Thanking you for past courtesies, I am,

Very truly yours,

RUTH DE HESS BALFOUR,  
Director.

The People's Bureau,  
Attleboro, Mass., Nov. 26, 1917.

## "With the Greatest Interest and Enthusiasm"

To the Editor of MUSICAL AMERICA:

It is with the greatest interest and enthusiasm that I am sending my dollar for membership to the Musical Alliance. Words cannot sufficiently express my appreciation for what you have done and are doing for music in America.

Cordially yours,

MAY SILVA TEASDALE.  
Savannah, Ga., Nov. 13, 1917.

## A Practical Benefit

To the Editor of MUSICAL AMERICA:

Mr. J. Warren Erb of Pittsburgh has greatly enthused me in the wonderful work you are doing. The new outgrowth, the Musical Alliance, is of interest to me and I shall hope to see it come to a practical benefit to the much disjointed musical interests of America. Anything I can personally do, command me.

Meantime, please accept the enclosed (\$1) for my personal membership in

the Alliance. I shall be glad to do all I can, and particularly we are looking forward with deep interest to hearing Mr. Freund on Wednesday evening.

Very cordially yours,

FRANCES G. WELLER, Manager.  
The Artists' Music and Lecture Bureau,  
Pittsburgh, Pa., Nov. 13, 1917.

## Prominent Southern Banker Joins With All His Family

To the Editor of MUSICAL AMERICA:

I herewith inclose New York Exchange for \$5 to pay one year's dues in the Musical Alliance for the following: Mrs. Richard C. Plater, Louise Plater, Richard C. Plater, Jr., Richard C. Plater and Jane M. Swift, care of Mrs. Richard C. Plater, all of Nashville.

Success is always with those "leaning on the sustaining Infinite" and will be yours.

With best wishes,

R. C. PLATER.  
Nashville, Tenn., Nov. 27, 1917.

## Ought to Be Endorsed by Everyone Interested in Music

To the Editor of MUSICAL AMERICA:

I am inclosing herewith \$1 for my membership fee in the Musical Alliance, an organization to which I am proud to belong.

Such a movement ought to have the indorsement of everyone interested in music either directly or indirectly. The excellent work now being done by individuals and societies in behalf of music if centralized in such an organization as the Musical Alliance cannot fail to become far more effective in obtaining the objects desired.

The power of music to hearten and encourage, to help and solace, is brought to us with peculiar emphasis at the present time, and there could be no more favorable one for the establishment of the Alliance than now, when music must have come with a new meaning to many who have been indifferent to its appeal.

Very truly yours,

F. H. B. BYRNE,  
American Piano Co.  
Fifth Avenue, New York,  
Nov. 20, 1917.

## Mrs. G. S. Salomon Joins

To the Editor of MUSICAL AMERICA:

I hereby apply for a membership in the Musical Alliance and inclose annual dues.

Mrs. G. S. SALOMON.

New York, Nov. 26, 1917.

## Glad to Co-operate

To the Editor of MUSICAL AMERICA:

I shall be glad to co-operate with the Musical Alliance. Inclosed find dollar for membership.

Yours truly,

ANN BRIGGS.  
New York, Nov. 24, 1917.

## Only Too Happy to Further the Interest

To the Editor of MUSICAL AMERICA:

Consider, please, my application for membership to the Musical Alliance of the United States. I shall be only too happy to further the interest in this community.

Yours very truly,

NELLIE McFADDEN.  
Mount Vernon, Ohio, Nov. 20, 1917.

## A Step in the Right Direction

To the Editor of MUSICAL AMERICA:

I believe that the formation of a national alliance is a step in the right direction; it is a pity that the project was not launched a long time ago. However, better late than never.

Inclosed you will find check for one dollar for my membership, and what is more, I will do what I can to induce other musicians and music workers of my acquaintance to join also.

Sincerely yours,

ROBERT W. WILKES.  
Yonkers, N. Y., Nov. 23, 1917.

## The Opportunity Supreme for All Musical Americans

To the Editor of MUSICAL AMERICA:

Although times are hard and one feels more than ever the need of conserving every spare cent for patriotic calls and

personal demands, I cheerfully give up the one dollar required for membership in the Musical Alliance of the United States.

I believe the Musical Alliance to be the opportunity supreme for all musical Americans.

Mr. Freund deserves all kinds of praise for conceiving the Big Idea and I have no doubt that this splendid movement will meet with the great success it deserves. If I can be of service in any way advise me.

Very truly yours,

GEORGE THORNTON EDWARDS.  
Portland, Me., Nov. 28, 1917.

## Grateful for the New Movement

To the Editor of MUSICAL AMERICA:

Your worthy efforts in the new Musical Alliance have the success they surely deserve!

I wonder if the young artist appreciates what you and your co-workers have started for his benefit? I know we in Baltimore are grateful for this new movement, especially as it was suggested first by you here, for it will demand recognition not only for music, but "all workers in the musical field."

Very truly yours,

ELIZABETH GUTMAN.  
Baltimore, Md., Nov. 12, 1917.

## The Movement Is Vast and Far-Reaching

To the Editor of MUSICAL AMERICA:

Inclosed you will find my check for \$1 subscription for annual dues for the Musical Alliance of the United States.

The fine work which you have been doing for so many years, of which this organization is evidently the outcome, cannot help but mean tremendous strides and advantages not only to the American musician, but to the entire allied musical industry of the United States.

The movement is so vast and far-reaching that I fail to see wherein anyone at all interested in the musical world of our country from whatever angle should not do all in their power to aid the same. You can rest assured I shall do whatever I can to further the interests of the Musical Alliance of the United States.

Congratulating you upon the wonderful work already accomplished and with kind regards, I am,

Yours most truly,

JOSEPH W. MANN.  
Baltimore, Md., Nov. 16, 1917.

## A Fine Thing

To the Editor of MUSICAL AMERICA:

The Musical Alliance is a fine thing and should do a lot of good, especially if it is strong enough to really enforce all its aims. And it should appeal to people very forcibly just at present.

I inclose check for my membership. With every wish for the success of the Musical Alliance,

Sincerely yours,

MARY ERTZ WILL.  
Rochester, N. Y., Nov. 26, 1917.

## Prominent Vocalist Joins

To the Editor of MUSICAL AMERICA:

I am very glad to inclose my check for \$1 to become a member of the Musical Alliance of the United States.

Very sincerely,

JESSIE H. STOUT.  
Connellsville, Pa., Nov. 24, 1917.

## Thinks the Undertaking a Splendid One

To the Editor of MUSICAL AMERICA:

Inclosed please find my check for one dollar (\$1.00), dues for one year in the Alliance. I think the undertaking a splendid one.

Wishing you all success,

I am very truly,

LULU C. DARRAGH.  
Monongahela, Pa., Nov. 28, 1917.

## Delighted to Become a Member

To the Editor of MUSICAL AMERICA:

Inclosed find my check for \$1 for first annual dues to the Musical Alliance of the United States. Am delighted to become a member of such an organization. From one who will have much to do regarding the music at Camp Lee, Petersburg, Va.

Very truly yours,

WILLIAM E. BENSWANGER.  
Pittsburgh, Pa., Nov. 23, 1917.



# SENSATIONAL SUCCESS of STRACCIARI

*Chicago's conservative musical world, after a night's dissection, yesterday pronounced him the momentous "find" since Mme. Amelita Galli-Curci.*

—*The Examiner*

Chicago Daily Tribune, Nov. 26.

Stracciari's was an expert, brainy, moving "Rigoletto," rich and big and full, of extraordinary emotional drive, but measured and calculated as nicely as Maurel's, say. As Maurel's, say, because his appears to be the standard of test most in use, although it was made known here after he had ceased to matter as a singer of this or any other music, and when his vitality was in ebb. I have clear memory for at least one which was better in all ways, Del Puente's, and a vague memory for one which, if it was not better, seems so in retrospect, Galassi's—if that be the way he spelled it. Stracciari's of yesterday was better than either, and, ergo, better than Maurel's was when imported.



Chicago Evening American, Nov. 26.

Stracciari's "Rigoletto" loosened the floodgates of excited enthusiasm at the Auditorium yesterday, and set a vocal and histrionic standard for the interpretation of the rôle which it will be difficult to surpass.

The début of this interesting baritone had been awaited with considerable curiosity, a curiosity touched with an interrogation point, for Stracciari's operatic past was remembered by many theatregoers without evoking reminiscent thrills.

Yesterday's house experienced, therefore, one of the sensational surprises that go to make up the high lights of musical history.

Stracciari's art has broadened with his voice until both are big with power, and subtly controlled by the combined influences of imagination, intelligence, and genuine Latin temperament.

His baritone is a warm-toned, beautifully produced organ, with its glory mainly in the upper and medium registers.

Here its quality is ever rich and clean, the upper tones handled with scientific knowledge of effect and shading, which he uses very skillfully to color his reading of the libretto. He reminds me of the great French baritones such as Dumestre, Devoyod, Guillemot, Ismael and others, with just that type of suave, penetrating tonal timbre.



Photo by C. Curtis Photo News

Riccardo Stracciari as "Rigoletto"

The Daily News, Nov. 26.

Inexhaustible in resource, Director Campanini prepared a genuine sensation for yesterday afternoon's performance of Verdi's "Rigoletto" in casting for the title rôle Riccardo Stracciari, the new baritone, who made his Chicago début on this occasion. Signor Stracciari gave a gripping, realistic impersonation of the tragic rôle of the court jester, thus sharing the honors of the day with Galli-Curci. He is an experienced operatic star, with a very resonant, noble voice, which grades from the finest pianissimo to a full-throated fortissimo. It has a wide compass also, and he shades his singing through all the moods, both grave and gay, with marvelous art.



Chicago Examiner, Nov. 27.

Maestro Campanini has given Chicago music lovers another great operatic voice. It is that of Riccardo Stracciari, whose baritone notes set a standard at the Auditorium Sunday in the tital rôle of "Rigoletto."

It was Stracciari's début here and Chicago's conservative music world, after a night's dissection, yesterday pronounced it the most momentous "find" since Mme. Amelita Galli-Curci.

Stracciari comes to us a celebrity who has distinctly made good. Some years ago, before reaching artistic maturity, he was a member of the Metropolitan Opera, and we knew him then.

To make a long story short, his début here, as a member of our own company, was an immense success. He gave a masterly interpretation, both from the singing and acting standpoints, of this most difficult rôle and created unbounded enthusiasm.

— For Concert Appearances —  
Sole Direction: M. H. HANSON  
435 Fifth Avenue, New York

Chicago Evening Post, Nov. 26.

In Riccardo Stracciari we have what we have long needed, an Italian baritone of the fine tradition. He made a success that was close to a sensation, and after his big scene in the third act, which he had to repeat, the whole theater rang with cheers. The true Italian baritone has always been a thing which in a manner of speaking had a peculiar niche belonging to itself alone, and as we look back over the record of the years the great baritones stand out as clearly in our recollection as any of the prima donnas or the tenors.

Mr. Stracciari will take his place in this distinguished company, for he has the voice and the art. He is no shouter nor a player for the galleries, but a man with a fine voice of rich quality, ample volume, great range and the real singing skill. As for the quality of his tone and his power to modulate it, you need only to know that it blended perfectly with the tone of Mme. Galli-Curci. He has the dramatic fire and played the rôle with great power, yet always with the distinction of the aristocrat. We shall be impatient to hear him again, for he ought to prove a tower of strength to the company.

Chicago Herald, Nov. 26.

Verdi's "Rigoletto," presented at the Auditorium yesterday afternoon by the Chicago Opera Association, was remarkable chiefly for the début of Riccardo Stracciari—who appeared for the first time here as the jester in Verdi's work—and for the singing of Mme. Galli-Curci.

Mr. Stracciari clearly proved himself to be a valuable addition to the ranks of Mr. Campanini's baritones. The music of "Rigoletto" not often has been sung here with larger understanding. But Mr. Stracciari made manifest other things than voice alone. He offered an admirable characterization of a rôle that frequently has been sung well and acted less well. Acting consists in more than physical movement and the new baritone showed that he could bring forth the pathos and the tragedy of his part without causing them to be theatrical and nothing else.



## HEIFETZ STIRS 3000 TO WILD APPLAUSE

Unassuming Young Russian Wins  
Spectacular Success in  
Carnegie Hall

Jascha Heifetz, the young Russian violinist, whose American debut at Carnegie Hall in October was one of the sensations of the musical season, gave a recital in the same auditorium on the afternoon of Dec. 1 before an audience of 3000 persons, who greeted the young artist with a demonstration of enthusiasm which has not been equaled since the first American appearance of Paderewski in the early 'nineties.

The audience, which included many critical musicians, remained for a half hour after the end of the program, while the player gave seven encores, and would probably have stayed as much longer had not sheer fatigue compelled Mr. Heifetz to decline to play any more.

The prevailing characteristic of Mr. Heifetz's playing continues to be his utter lack of self-consciousness, a rare quality among violinists, and the seriousness with which he takes his art. He accepted all of the applause not as a personal tribute and gave his extra numbers with the air of one who was glad to play for people who wanted to hear him.

The Handel D Major Sonata was given in true classical style, and the Saint-Saëns Third Concerto, utterly different in every respect, brought forth all the versatility of which Mr. Heifetz is obviously capable. The Bach Chaconne was also a beautiful piece of work and a group of short numbers all splendidly done, each in its individual way. The Wieniawski Polonaise roused the audience to a pitch of excitement, which was a climax to the former demonstrations.

### Many Cities Hear Edith Rubel Trio in Concerts of November

The month of November proved an active one for the Edith Rubel Trio. This fine organization, of which Edith Rubel is violinist, Marie Roemaert 'cellist and Katherine Swift pianist, has appeared in many programs before large audiences in New York and other cities. Some recent and noteworthy out-of-town successes were the Trio's appearances at the Iris Club in Lancaster, the Monday Musical Club of Youngstown, Ohio, and two concerts at Churchill House, Providence, R. I., the net proceeds of which were donated to the Rhode Island boys in camp.

### Dr. Carl Plays Classics at Bowery Mission, Aided by Dudley Buck

Dr. William C. Carl, the organist, gave a recital at the Bowery Mission, New York, on Nov. 27, before a large audience. His program consisted of numbers by Handel, Bach, Salome, Bonnet, Schumann, Guilman and Couperin. He was assisted by Dudley Buck, baritone, who contributed several solos.

### Second Popular Priced Philharmonic Concert in New York

Eddy Brown has been engaged as soloist for the second of the series of popular-priced concerts given under the auspices of the New York Evening Mail, on the evening of Dec. 12, in Carnegie Hall. The war tax on the tickets, which range in price from 10 cents up, will be paid by the Mail.

## GALLI-CURCI

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## Christine Miller Tells of Visit To War Camp at Petersburg



Christine Miller at Camp Lee. On the Left Is Colonel Hunt, on the Right Captain Emory and Lieutenant Watkins. Below, Miss Miller Experiments with a Gas Mask During Her Visit to Camp Lee



ONE of the most delightful and interesting of Christine Miller's recent concerts, to use her own words, was her appearance before the soldiers at Camp Lee, Petersburg, Va. Here is Miss Miller's story:

"On my arrival at Petersburg I was met by an escort of soldiers and taken to the hotel. That evening I gave a benefit concert in Petersburg for the War Work Council of the Y. M. C. A. We had a splendid audience of the citizens of Petersburg and a great many soldiers. The next day Lieutenant-Colonel Hunt of the Division Headquarters at Camp Lee called for me in the general's car and took me out to the camp. On arrival I was taken in charge by the officers of Company G—the company to which my former accompanist, Earl Mitchell, belongs and which is composed almost entirely of Pittsburgh men.

"I was shown the quarters of the men and visited points of interest in the camp. At one o'clock a wonderful banquet was given me by the officers and men of Company G in their own mess hall. I inclose copy of the menu, but I assure you the food was even better than the menu indicates. Note the 'French Peas a la Miller,' composed and dedicated for me, a very delicious complement.

"After our sumptuous repast we adjourned to the company street, where moving pictures were made, I singing 'The Star-Spangled Banner,' accompanied by the Regimental Band, all the company at attention in the square surrounding me. I was then taken to visit the work-ground of the regiment. This was intensely interesting. I saw the trenches, bayonet runs and all the ghastly details. The accompanying snapshots were taken at this time.

"Colonel Hunt then called for me again to go back to the hotel to dress for the concert in the evening, which took place in the wonderful new Y. M. C. A. auditorium. I had the great honor of singing for about 5000 soldiers and all of the regimental officers. Such wonderful enthusiasm I have never witnessed and I can assure you I was deeply touched.

"At this recital Captain Taylor of Company G presented me, in the name of the company, with a wonderful gold traveling clock from the house of Tiffany. After the performance Colonel Hunt gave me a supper, to which were invited only the regimental officers. The next day I visited the camp again and saw the boys at work, and real work it was. I had luncheon at Division Headquarters with General Kronkite. At five o'clock, at retreat, Colonel Hunt put on a special regimental review for my benefit, and so ended a most wonderful time, one that I never shall forget."

### Amy Ellerman and Calvin Coxe Win Success on Tour

Amy Ellerman, contralto, and Calvin Coxe, tenor, are meeting with marked success in their western concert tour. Both soloists have made visits to Calgary and Winnipeg and other Canadian cities. In a concert given in Des Moines, Iowa, at the University Church, Nov. 30, for the benefit of the "Music for Our Soldier Boys" fund, the entire proceeds to be expended in phonographs for the boys at Camp Dodge, Miss Ellerman was heard in an effective rendition of A. Goring Thomas's "My Heart is Weary," from "Nadeshda," while Mr. Coxe contributed a fine interpretation of "Sound the Alarm," from "Judas Maccabeus." Miss Ellerman won especial favor in a concert given by the South Dakota Educational Association in Sioux Falls on the afternoon of Nov. 28, when she appeared before 3000 teachers. Wilma Anderson Gilman was the accompanist. On the evening of the same date Miss Ellerman, assisted by Mr. Coxe, gave an interesting and successful tone test for the Edison Phonograph Company in the New Coliseum, Sioux Falls.

## GRAVEURE PRESENTS LIEDER IN ENGLISH

Practice Adopted by Baritone  
Commended—Many "First  
Times" on Program

Louis Graveure, Baritone. Recital, Aeolian Hall, Evening, Dec. 1. Accompanist, Francis Moore. The Program:

German Songs (In English)—"At Night," Cornelius; "The Pilgrim," Schubert; "March-Violets," Schumann; "How Can We Keep Our Love a Secret?" Strauss. Six Irish Songs (First Performance)—"Silent, O Moyle," "The Blatherskite," "The Sedges," "The Leprechaun," "May-Eve," "I Love the Din of Beating Drums," Arranged by William Arms Fisher. French Songs—"La Caravane," Chausson; "L'Eau," Koechlin; "La Charnie," Chausson; "Sonnet De Petrarque," Paladilhe. Six Songs (First Performance)—"July," "To Her I Lost," "Love's Conquest," "The Nightingale," "The Dying Soldier," "Summer-Midday," O. G. Sonneck. Songs by American Women (First Performance)—"Serenade," Alice Barnett; "Taps," Rosalie Hausmann; "My Menagerie," Fay Foster; "I Shall Not Care," Lucile Crews; "The Kiss," Fay Foster.

Mr. Graveure has very sensibly taken the lead in presenting the classics of German song in English. It is a practice which should immediately be emulated by others, so as to remove all reasonable objection to the continued representation of Schubert, Schumann, Brahms, Franz and others on recital programs. The songs of Cornelius, Schubert, Schumann and Strauss did not exemplify these composers' best inspirations, notwithstanding which they were much enjoyed, Schumann's daintily humorous "March Violets" having even to be repeated. Understanding of the poem accentuated its charm and the translations employed by Mr. Graveure in this and the other numbers of his first group were altogether satisfactory.

The great baritone appeared in considerably better voice than at his first recital a few weeks past and his finished art of phrasing and characterization was at all times evident, greatly to the benefit of numerous songs very insignificant in themselves. William Arms Fisher's Irish folk arrangements are in their way masterpieces. Chausson's "Caravane" is a big song and Koechlin's "L'Eau" dainty and truly French. Yet for those seeking solid musical values the rest of the list offered little, though a friendly audience applauded and redemanded much. The six songs of Mr. Sonneck have a certain dignity of conception and prove the former musical librarian of Congress highly conversant with the elastic technique of modern song writing. But they embody no creative ideas of especial importance or originality. Mr. Sonneck is best when simplest, as in the first numbers of the group, "July," which is sincerely felt, melodious and clear, if not individual, and "Love's Conquest," which has some expressive features.

The group of "songs by American women" won a very favorable reception from the audience, the Foster "My Menagerie," a genre piece of charming qualities, being redemanded, while her "Your Kiss" was roundly applauded at the close of the program. The Barnett Serenade proved to be a delightful bit and the Hausmann song repeated.

Francis Moore accompanied admirably.  
H. F. P.

### First Behrens "Afternoon for American Composers" Given

Cecile M. Behrens gave the first of her "Afternoons for American Composers," Dec. 2, in her New York studios. Compositions by Mrs. Mable Wood Hill were presented by Francis Stetson Humphrey, baritone; Sara Gurowitsch, 'cellist, and Mrs. Behrens, pianist. Mrs. Hill acted as accompanist. Mr. Humphrey has a pleasing voice and gave good expositions of ten songs of varied mood. Mrs. Hill has selected charming texts and showed a melodic gift in her songs and pieces for the 'cello. Miss Gurowitsch played her three numbers from memory, which added materially to their charm. Mrs. Hill gave splendid support to both soloists with her accompaniments. The piano numbers, given with Mrs. Behrens's fine musicianly equipment, were interesting but very much all in the same mood.

F. V. K.



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# MAY PETERSON

**Receives Veritable Ovation  
at First Appearance at Metropolitan Opera**

READ THESE REMARKABLE PRESS OPINIONS:

Richard Aldrich in the New York Times:

**May Peterson's Debut. American Soprano as  
*Micaela* Reveals Herself an Artist**

Miss Peterson showed herself an artist, whose future contributions in the course of the season will be observed with interest.

New York World: P. V. R. Key

**Miss May Peterson Makes Her Debut as *Micaela*  
and Wins a Tribute of Applause**

Miss May Peterson, an American lyric soprano, made her debut as *Micaela*. Her singing was distinguished by a refreshing freedom of tone delivery, and in her interpretation of the big third act aria, Miss Peterson showed intelligence and temperamental warmth. Her voice is sympathetic and even in scale from bottom to top. The audience, at the conclusion of her aria, gave her a hearty round of applause.

New York Tribune:

There was a newcomer to the company in Miss May Peterson, who sang *Micaela*. Miss Peterson possesses a pretty face and figure, a gracious personality, a fine feeling for style, and a voice which is one of crystal purity. Miss Peterson ought to prove a welcome addition to the company. She possesses a beautiful voice, which she uses with taste and skill.

New York American: Max Smith

Miss Peterson's exceptionally beautiful voice was heard to advantage even in the "Je dis, que rien," and the listener noted with special pleasure the peculiarly transparent and limpid timbre of her high tones and the astonishing ease and precision with which she attacked them, as it were, in mid-air. Decidedly, Miss Peterson ought to develop into a valuable member of the company.

W. J. Henderson in the New York Sun:

She has a pretty voice and a generally good technic.

New York Herald: Paul Morris

There was a new *Micaela*, Miss May Peterson, an American soprano, who has sung here in concert. Miss Peterson has a beautiful, smooth voice. She achieved a real success with the audience.

New York Evening Mail: Sig. Spaeth

Miss Peterson deserved the ovation she received. She sang her rather touching aria in the third act with skill and fineness and great charm. Her voice is well suited to the auditorium, and although she is as tall as Martinelli, who sang the Don José, she succeeded in looking small and quite pathetic, and in making the neglected fiancée of Bizet's tragedy an appealing figure. She was recalled to take the applause quite by herself three times at the end of the third act.

New York Evening Globe: Pitts Sanborn

Miss May Peterson, making her debut with the company, has just the presence for the blond *Micaela* and seems at ease on the stage. Her French is of Paris, her voice lovely, and she sings with grace and no little skill. At the end of the third act the audience gave Miss Peterson an ovation.

New York Evening Post: Henry T. Finck

At the end of the act there was an ovation for the singers, Miss Peterson being particularly favored.

New York Evening Sun: Seabury Lawrence

There was an interesting portrayal of *Micaela*. May Peterson, an American soprano, made her debut with the company in this melodious part. She made a good impression. Her voice is very musical and good to hear. She suffered only slightly from nervousness, apparently, and her presence and poise were regarded as quite remarkable in a new singer.

New York Evening World: Sylvester Rawling

"Carmen" served for the New York debut in opera of May Peterson, an American singer, who was *Micaela*. Miss Peterson is not unknown in European opera houses. Hitherto we have heard her only in recital. Her voice carries well and is of lovely, youthful quality. Her presence is gracious, and she has command of stage routine. Her reception by the audience was remarkably enthusiastic.

New York Evening Telegram: Gilbert Welch

An unusual feature of this performance was the debut of an American singer, Miss May Peterson, as *Micaela*. Her beautiful voice and graceful presence made her an ideal interpreter of this idyllic role.

New York Evening Journal: Irving Weil

The *Micaela* of Miss Peterson was the conventional rosebud of innocence, but there is little else to make of the lady, so sketchily is she flung into the action. The singer did a great deal with a very pretty, but a rather light voice. It is of pure, if small, tone, sufficiently resonant, however, to carry through the house, and intelligently managed. Her third act aria was delivered with a considerable feeling for style.

A limited number of concert dates still open. For terms and dates apply to:

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the Boston Symphony Orchestra, with  
His Son, James

BOSTON, Nov. 22.—Placido Fiumara, a violinist of the Boston Symphony Orchestra, died suddenly Tuesday evening at his home, 92 Gainsboro Street, this city. Mr. Fiumara, having finished his dinner, was dressing to go to Symphony Hall to play at the big special performance of Beethoven's Ninth Symphony. This performance, with a chorus of 350 singers, was one of the biggest and most important of the concerts ever performed by the orchestra, and it was not until after the concert was over that his co-workers in the orchestra learned the sad news of Mr. Fiumara's sudden death.

Mr. Fiumara had been a loyal, staunch and faithful member of the Boston Symphony Orchestra for more than thirty consecutive years. His honorable record in active service with the orchestra exceeds in years that of any other player. Mr. Fiumara was born in Messina, Province of Sicily, Italy, nearly sixty years ago. He came to this country when sixteen years of age. He traveled with the

old Boston Ideals and for many years was a member of the orchestra of the old Boston Museum before joining the Symphony Orchestra. In former times he achieved considerable of a reputation as a baritone.

His record as a member of the orchestra was a long, faithful and honorable one and the high esteem in which he was held was expressed to-day by the large attendance of friends and members of the Boston Symphony who attended his funeral services, which were conducted in the chapel of the Massachusetts Cremation Society at Forest Hills by the Euclid Lodge of Masons, of which the deceased was a member. During the exercises, Ralph Harlow, tenor, one of the members of the Lodge, sang the music incidental to the Masonic ritual and a string quartet from the Boston Symphony Orchestra, consisting of Julius Theodorweiz, Walter Habernicht, Heinrich Warnke and Emile Ferir, played an Andante by Tschaikowsky.

Mr. Fiumara, aside from his duties as a member of the orchestra, was a violin teacher of note. He is survived by a second wife and three sons, Frank Fiumara of Medford, Mass.; John of Boston and James, an infant. A superior musician, a loyal friend, beloved by all who knew him, he will be sadly missed. The above picture was the last ever taken of Mr. Fiumara. It shows him in front of his residence in Gainsboro Street this fall. W. H. L.

## SCHUMANN-HEINK ILL, ROCHESTER DISAPPOINTED

Contralto Unable to Appear with Local  
Orchestra—Hear New York and  
Philadelphia Symphonies

ROCHESTER, N. Y., Dec. 1.—Rochester has been favored with three orchestral concerts in six days. The first one, given by the Rochester Orchestra, Hermann Dossenbach, conductor, on Monday evening, Nov. 19, at Convention Hall, had Mme. Schumann-Heink announced as soloist, but unfortunately the great singer was taken ill during the day and only appeared on the stage to whisper her regret. There was a tremendous crowd, with scores demanding standing room, and the disappointment at Mr. Dossenbach's announcement at the beginning of the concert was keen. The orchestra gave a good program.

The second orchestral concert was the second in the series of James E. Furlong, local manager, and was a big success in every way. It was given by the New York Symphony Orchestra, Walter Damrosch, conductor, with Percy Grainger, pianist, as soloist. The orchestral numbers were unusual and interesting, and the Tschaikowsky Piano Concerto in B Flat Minor was magnificent. Mr. Grainger also played a group of solo numbers. He appeared in uniform and was most cordially received. The concert took place on Wednesday evening, Nov. 21, and Convention Hall was packed to the doors.

The Tuesday Musicales furnished the

## Julius Koehl, Pianist, Heads New Music School in Brooklyn



A Group of Musical History Students at the Recently Opened Koehl Institute in  
Brooklyn

THE newest addition to Brooklyn's musical activities is the Koehl Institute of Brooklyn at the head of which is Julius Koehl, the young pianist, who won much commendation in a recent concert at Memorial Hall, Brooklyn, when he shared the honors of the evening with Elsie Baker. Mr. Koehl is to make his first New York appearance on March 14 at the Princess Theater. He has also been engaged to play for the *Globe* concerts at the De Witt Clinton High School on March 10.

Julius Koehl was born in South Brooklyn on Nov. 25, 1899. His musical career started at the age of nine, when his aunt, Mrs. P. H. Glashoff, discovered his fondness for music and placed him in charge of Mme. Schnabel-Tollefsen, pianist of the Tollefsen Trio, and he continued with her for the greater part of nine years. For the past year he has been studying with Edwin Hughes.

Mr. Koehl's assistants at the Institute are Florence Williams, the Chicago pianist, a graduate of the Chicago Conservatory of Music and artist-pupil of Arthur Hartmann, and Samuel Tonkonogy, violinist. The departments of the Institute include piano, violin, theory, ear training, musical history and the children's musical kindergarten. Students are accepted from the age of four years upward and are presented in recital every six months.

Mr. Koehl has this to say on "Advantageous Piano Practice," recently published in *The Musician*:

"The old cut and dried method of practicing scales a certain number of times; the same with regard to five-finger exercises, arpeggi, and various other technical studies; playing clear through the piece, time after time (always making the same mistakes at the same places), will never accomplish anything in the long run, but only produce a state of both mental and physical fatigue.

"Of course, always be sure to practise the difficult sections separately, and don't waste your precious time practicing the parts you are already familiar with. Always practise difficult parts with each hand separately. Never waste through your entire lesson in one day. Divide your work up, so that you have an equal amount to do each day.

"Play, not only with your fingers but also with your brains, ears, and eyes. Listen attentively for wrong notes and blurred pedaling. Constantly watch that each finger is prepared when playing intricate passages. Also see that your joints are at all times firm. Always practise slowly with a firm singing tone and constantly be conscious of controlled relaxation.

"Don't be discouraged or disheartened with seemingly unconquerable passages. Regard them rather as foes to be vanquished. When you have mastered such sections, you will feel all the more confident of your work.

"Last, but by no means of least importance, is this final item: Never fail to attend your lessons regularly; whether or not you may have had the opportunity to practise during the week. Your teacher can always find sufficient for you to do; either in the way of review, interpretation, sight reading or other beneficial study which no pupil can afford to sacrifice if he ever expects to attain the acme of musicianship!"

A. T. S.

third concert, presenting the Philadelphia Orchestra, Leopold Stokowski, conductor, at Convention Hall last evening. It was the orchestra's first visit to Rochester, and there is not much doubt that the audience, which was not so large as at the two previous events, wished itself doubled and trebled in order to show sufficient appreciation for the beautiful rendering of the César Franck D Minor Symphony. Mr. Stokowski was encored again and again. The soloist, Jacques Thibaud, violinist, received an ovation after a masterly interpretation of the Lalo "Symphonie Espagnole," but declined to give an encore, probably to keep intact the artistic simplicity of the program. The only other number was the "Dances of the Polovetzki Maidens" from Borodine's "Prince Igor," given by the orchestra with fine Oriental fire and rhythm.

The Tuesday Musicales is now without a president, as Mrs. Hermann Kellner, who was re-elected last year for a second successive term, resigned recently, owing to criticism that arose both within and outside the club over a program of German songs that Mrs. Kellner sang at the last morning musicale given by club

members. The program was selected subject to the advice of a number of prominent members of the club.

M. E. W.

## Middleton Wins Re-engagement with Boston Symphony Orchestra

Following his successful appearance with the Boston Symphony Orchestra on Nov. 20 at Symphony Hall, Boston, in a performance of Beethoven's Ninth Symphony, Arthur Middleton, the baritone, was re-engaged by wire for the second performance of this work by the Boston Symphony on Dec. 2.

## Guy Maier and Lee Patterson Give Recital at Harvard

BOSTON, Nov. 30.—Guy Maier and Lee Patterson gave a program of music for two pianos in the John Knowles Paine Concert Hall of Harvard University on the evening of Nov. 27. The program included numbers by Saint-Saëns, Glière, Arensky and others. At the end of the program the pianists gave as encore an arrangement of Chabrier's "España."

WALTER HENRY

ELIZABETH

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## MR. REUTER'S PIANISTIC GIFTS COMMAND RESPECT

Chicagoan Displays Virility, Ample Technique and Resourcefulness—  
At Best in Liszt Works

A large audience in Aeolian Hall Wednesday afternoon of last week displayed much enthusiasm over Rudolph Reuter, the young Chicago pianist, who played here last year. Mr. Reuter is said to hold a position of pre-eminence among the pianists of Chicago. He has frequently appeared there as soloist with the orchestra and has assisted the Kneisel Quartet with considerable honor to himself. Last week he revealed qualities calculated to earn him respect—intelligence, vigor and virility in considerable measure, exceptional poise and assurance and a technique fully equal to whatever he required of it. His program contained Mendelssohn's E Minor Prelude and Fugue and a couple of "Songs Without Words," the second book of Brahms's profoundly beautiful Fantasies, Op. 116; Schumann's "Symphonic Studies," the Gluck-Brahms Gavotte, a "Sonatina" of Busoni, Carpenter's anomalous and ugly "Polonaise Américaine," an "Impromptu" and a piece called "Avalanche," respectively by the Chicago composers, Adolf Brune and Bernard Dieter, and numbers by Henselt, Scott and Liszt.

It is something of a pity that the poetic element is not conspicuous in Mr. Reuter's playing in the same degree as the qualities enumerated above. The lack of this affected his presentation of the more delicate and tenderly conceived pages of the "Symphonic Studies," of the Brahms intermezzi, and of the Chopin numbers that he gave as extras. On the other hand, there could be nothing but admiration for his playing of such things as Liszt's "Au bord d'une Source," which was replete with delicacy and of the "St. Francis Walking on the Waves," imposing in its effects of climax. A tendency to excessive speed marred the clarity and character of the opening Mendelssohn pieces and the Brahms-Gluck Gavotte. However, few pianists before the public to-day would have disclosed such sang froid and resourcefulness as did Mr. Reuter in the finale of the "Symphonic Studies," when his memory momentarily betraying him, he improvised so skilfully

on the Schumann theme as to conceal the slip from all except those very familiar with the work.

It is a pity that Mr. Reuter saw fit to burden his program with the cacophonous and perfectly empty sonatina of Busoni and the even stupider productions of the Chicagoans, Brune, Carpenter and Dieter.

H. F. P.

## COMMUNITY SING AT WARREN

Symphony Orchestra and Chorus Join in Successful Program

WARREN, OHIO, Nov. 27.—The third community sing for this city was an event of Monday evening, Nov. 26, and was held in the auditorium of the First Presbyterian Church, under the direction of A. W. Ashley, supervisor of music in the public schools. Besides the audience of 1000 and more, there was a picked chorus of thirty voices, Mrs. K. E. Pew, organist, and the D. M. I. Symphony Orchestra of fifty-five musicians, under the direction of Lynn B. Dana, president of Dana's Musical Institute. The affair was a complete success in every way.

Dana Hall was filled to overflowing Wednesday evening when the D. M. I. Orchestra and soloists presented the 1902d school program. The soloists were Kathleen Hodgkin, piano; Donald Gamble, basso; A. A. Osborne, violinist; Rachel Chicoine, soprano; E. J. Hall, violinist; Vaun Gilbert, pianist; L. V. Ruhl, cellist; Henry Scheig, violinist. The accompanists were Mrs. L. W. Glover and Mildred Sever.

The D. M. I. Symphony Orchestra furnished the accompaniment for the recent "Messiah" production in Alliance.

Community Sing by High School Students to Be Heard at Rialto

Students of the Washington Irving High School, under direction of the music department of that institution, will attend the seventh Saturday Morning Musicales at the Rialto on Saturday, Dec. 8, and participate in the community singing. This is the first time community singing has been attempted with this symphony orchestra. Hugo Riesenfeld will conduct the orchestra as usual and will lead the patrons in the singing of the Pilgrims' Chorus from "Tannhäuser" and "My Heart at Thy Sweet Voice" from "Samson and Delilah."

## INDIANAPOLIS MUSIC CLUBS HAVE BUSY WEEK

Männerchor, Rotarians and the Ladies' Matinée Musicales Give Good Concerts

INDIANAPOLIS, IND., Nov. 28.—The first concert of the Indianapolis Männerchor was held on Nov. 23, when the mixed chorus, under the direction of Rudolf Heyne, was assisted by Caroline Hudson-Alexander, soprano, of New York, who has established herself as a great favorite at these concerts. Mrs. Arthur G. Moninger supplied exquisite accompaniments for the soloist as well as the chorus.

A concert for the benefit of war relief activities, an enterprise of the wives of the Rotarians, was successfully launched on Saturday evening, Nov. 24, at the All Souls' Unitarian Church. Mrs. Lillian Adam-Wiesike, soprano; Halleen Dawson-Morrell, violinist; Louise Schell-schmidt-Koehne, harpist; Charles Hansen, organist; Glenn Friermood, baritone and accompanists, Mrs. S. K. Ruick, Paula Kipp, piano, and Cora Brockway, organ, appeared.

The Ladies' Matinée Musicales celebrated the fortieth anniversary of its club life on Tuesday afternoon, Nov. 20, in the "Salon vert" of the Y. W. C. A. Two French war orphans were the beneficiaries at the annual Thanksgiving offering on Nov. 28 at Hollenbeck Hall. The program was in charge of Mrs. Arnold Spencer and was thoroughly charming. Those participating were Hazel Coate Rose, Mrs. Charles Pfafflin, Mrs. Herman Wolff, pianists; Mrs. Glenn Friermood, contralto; Louise Schell-schmidt-Koehne, harpist; Ruth Elizabeth Murphy, violinist, and Mr. Alexander Ernestinoff, who directed the ladies' chorus.

P. S.

John Barnes Wells Appears in Two Recitals on Same Day

John Barnes Wells, the popular tenor, appeared at the Morning Musicales at the Onondaga, Syracuse, N. Y., on Wednesday, Nov. 21, winning great favor. Among his offerings were Handel's "Come and Trip It," English, Irish and Negro folk-songs, arranged by Fisher, Hughes and Burleigh, Harling's cycle

"The Divan" and an American group of his own songs, Homer and Bartholomew. At the University Club the same day he appeared in a joint recital with Morton Adkins, baritone.

Last week Mr. Wells sang a return engagement with the Orpheus Club of Toledo, and also appeared in concert in Niles, Ohio.

## MCCORMACK DAZZLES DAYTON

Immense Audience Grets Tenor—Amateur Orchestra in Concert

DAYTON, OHIO, Nov. 25.—Few Dayton audiences have been larger or more enthusiastic than that which welcomed John McCormack, Irish tenor, at his concert here on Nov. 22. The tenor has been heard here before on several occasions, but his popularity has continued to grow, with the result that critics gave the palm to his most recent audience as having furnished more applause than has ever before been elicited from a local audience by any artist or musical organization.

Nearby cities sent large delegations and the Memorial Hall auditorium was packed. The police temporarily suspended the fire rules to accommodate the throng. André Polah and Edwin Schneider assisted the tenor.

Much interest has been aroused here by the resignation of Dr. Kunwald and Pittsburgh's hostile attitude toward the Cincinnati Symphony Orchestra. Dr. Kunwald is heard here several times each season and Dayton's proximity to Cincinnati has created a strong bond between local music-lovers and the orchestra.

The Fischman Orchestra, Dayton's leading amateur orchestra of forty pieces, gave a concert on Nov. 22, at which the Beethoven "Jenae" Symphony was given an admirable reading. Alverda Sinks was the soloist, playing the Mendelssohn Piano Concerto in G Minor with the orchestra.

A. E. S.

Under the direction of Mme. Gina Ciaparelli-Viafora a series of musicales is being given at the residence of Mr. and Mrs. T. George Dodworth on Nov. 27, Dec. 21, Jan. 29, Feb. 26 and March 26. The musicales are for the benefit of the Soldiers' and Sailors' Home Club Canteen and are under the auspices of the National Special Aid Society.

## Six Sopranos Who Are Singing Buzzi-Peccia Songs



ALDA

"When I Go Alone," "Le Monde est stupide"



GALLI-CURCI

"Under the Greenwood Tree," "Little Birdies"



GARRISON

"Under the Greenwood Tree"



GLUCK

"The Miller's Daughter," "Sweet Suffolk Owl"



HEMPEL

"Sweet Suffolk Owl"



TORPADIE

"Sweet Suffolk Owl," "Under the Greenwood Tree"

All photos by Mishkin, N. Y.

## Six Metropolitan Opera Stars Who Are Singing Buzzi-Peccia Songs



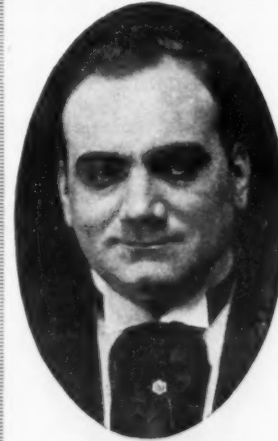
ALTHOUSE

"Baciami"



AMATO

"Serenata-Gelata"



CARUSO

"Mald'Amore," "Lolita," "Povero Pulcinella"



DE LUCA

"Serenata-Gelata," "Mald'Amore," "Morenita," "Rose and the Flame"



MARTINELLI

"Serenata-Gelata"



MCCORMACK

"The Rose and the Flame"

All photos by Mishkin, N. Y.



## "LEARN HOW TO OPEN THROAT" IS ADVICE OF AUGUSTA SCHACHT

### Contralto Discusses Some Prevalent Errors of Vocal Artists

Returning to this country in 1914 Augusta Schacht, contralto, is devoting her time to teaching and to singing. She spent six years abroad studying with Reinhold zur Mühlen and Gustave Garcia in London, George Fergusson in Berlin and also coached with Coenraad v. Bos.

Miss Schacht prior to her European sojourn worked with the Toedts in New York and the late Mrs. Herbert Witherspoon, as well as with George Henschel the last year he was in America. In London and Berlin she has given song recitals and won favor.

Her study under famous teachers and her observation in her experience as a singer have given Miss Schacht a very definite theory as to the singer's art.

"Many singers," she said one day recently in conversation with a representative of *MUSICAL AMERICA*, "believe they use the diaphragm and all believe they sing with an open throat, but neither is true in the majority of cases. To learn how consciously to open the throat, and in connection to use the diaphragm for the support of the tone, is the great thing for every singer to know. I believe it to be of vital importance. Those who do so naturally, or by chance, are successful singers, supposing, of course, that they have the right material. And so I think that those who do not know about these points in the technique of the voice cannot reach their goal."

"When one sings from the diaphragm with the open throat, one cannot fail of one's effect; it relieves all tendency to force, and makes for a mellow, powerful



Augusta Schacht, Contralto and Vocal Instructor

tone. I teach this and I sing in a way that illustrates it."

During the last summer Miss Schacht visited her family at Fergus Falls, Minn., and while there had a successful summer vocal class.

attributes of her work, but upon no previous appearance has she sung with a deeper insight and such a convincing delivery of her song texts. The charming simplicity with which she sang "The Nightingale," one of Lorraine Wyman's "Lonesome Tunes" (which was repeated at the end of the program in response to insistent applause), the pronounced spirit of reverence shown in Lemont's "Shule agra," the joyous "Papillon" of Fourdrain, Moret's "La Lettre" and four songs by Poldowski were among the finest bits of singing she did. There was a large and very demonstrative audience.

W. H. L.

### LAWRENCE GOODMAN SCORES

#### Gifted Pianist Gives Fine Recital at Von Ende School

Lawrence Goodman, pianist, gave a recital at the Von Ende School of Music, New York, on the evening of Nov. 30. The program included two numbers by Brahms, the Schumann "Carnaval," a group of Chopin numbers and a group by Sibelius, Rachmaninoff and Strauss-Tausig.

Mr. Goodman has a clean-cut technique, a big tone, which he has the taste never to force, and he plays with obvious intelligence. The Brahms D Minor Ballade was splendidly given and the "Carnaval" also was presented with unusually fine tone and variety of style. In the Chopin numbers, several of which are overworked, Mr. Goodman put much personality and won deserved applause. The Sibelius number was interesting and Rachmaninoff's "The Clown" was well played.

#### Isidor Philip Plays American Program in Paris

Reciprocating the numerous performances of French music in America during the last few years, Isidor Philip, the distinguished French pianist and head of the piano department of the Conservatoire in Paris, gave the first program of American piano compositions on Thursday afternoon, Dec. 6. This is the first of a series of three concerts of American music which M. Philip has arranged for this season. At this concert he himself played MacDowell's "Sonata Eroica," while several of his artist-pupils performed works by Foote and Templeton Strong.

## MOZART SOCIETY GIVES ITS SECOND MUSICALE

### Idelle Patterson, Maurice Dumesnil and Herman Sandby Appear in Good Program

The second Saturday afternoon musicale of the season of the New York Mozart Society was given Dec. 1 at the Hotel Astor and was attended by a large audience of members and guests. The program was given by Idelle Patterson, soprano; Maurice Dumesnil, pianist, and Herman Sandby, cellist. Accompaniments were played by A. Russ Patterson.

Miss Patterson did herself full justice in "Depuis le jour," from "Louise," by Charpentier; "Tes Yeux," by Rabey, and "Chant Venetien," by Bemberg. Her solos also included "Care Selve," from "Atlanta," by Handel; "Butterflies," by Seiler, and "Forsaken Maiden." Miss Patterson has a voice of agreeable charm and beauty, which she uses in an exceedingly intelligent and musicianly manner.

Mr. Sandby played "Indian Lament," by Dvorak; "Orientale," by Cui; "Valse Triste," by Sibelius; "Elverhoj," by H. Sandby; "The Swan," by Palmgren and "Capriccio," by Gotterman. Mr. Sandby has gained a place of distinction for himself and has been particularly successful in his concert and recital appearances in New York.

The closing number on the program was Gounod's "Ave Maria," which Miss Patterson sang to the cello obligato of Mr. Sandby.

Mr. Dumesnil opened the program with three Chopin numbers and also played a Study and Rhapsodie by Liszt in artistic fashion.

### Mme. Rappold Sings the "Star-Spangled Banner" in Brooklyn Concert

At a concert given at the Academy of Music, Brooklyn, under the auspices of the Ladies' Aid Association for the benefit of St. Mary's Hospital, last week, Mme. Marie Rappold, the Metropolitan Opera soprano, sang the "Star-Spangled Banner" with a detachment from the Twenty-third Infantry standing at attention and the United States Marine Band from the Navy Yard and the Brooklyn Community Chorus assisting.

### STANDARDIZATION BULLETIN

#### Art Publication Society Tells of Catholic University's Work in Music Study

A bulletin just issued by the Art Publication Society of St. Louis, which publishes the famous Progressive Series of Piano Lessons, gives significant data regarding the methods employed by the Catholic University of America, Washington, D. C., for the standardization of music study in the various Catholic schools throughout the country.

Dr. T. E. Shields, dean of Sisters' College, contributes a paper on "Correlation of Music Study," in which he states that the Progressive Series of Piano Lessons is the standard upon which proficiency of the students is determined and degrees are conferred. For entrance into the courses leading to the Bachelor of Music degree at Sisters' College a student must have completed the standard High School course and must have passed successful examinations in the Standard Requirements for High School Credits on the Progressive Series of Piano Lessons.

The bulletin mentions that many public high schools throughout the United States are now granting major credits for private music study done by the students who use the Progressive Series. Among such institutions are named the high schools in Pittsburgh, Louisville, Cincinnati, Lexington, Ky.; Utica, N. Y.; Kansas City, Kan.; Des Moines, Iowa; Terre Haute, Ind.; Warren, Ohio; Detroit, Mich., and Houston, Tex.

### BOSTON ACCLAIMS MRS. HUNT

#### Singer Assisted by Isidore Luckstone in Program of Rare Merit

BOSTON, Nov. 26.—Helen Allen Hunt, mezzo-contralto, gave a song recital in Jordan Hall on Saturday afternoon last, with the assistance of Isidore Luckstone of New York at the piano. Happy, indeed, is the singer accompanied by such an artist. His memorized accompaniments were a feature of the recital.

Mrs. Hunt's program, from the viewpoint of variety, novelty and genuine worth, was one of the finest heard in our concert rooms here this season. Italian, French and English songs and a folk-song from Finland constituted the program. Mrs. Hunt's rich, warm contralto voice, her superior musicianship and inherent musical intelligence are familiar

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# HUNTER WELSH

## AMERICAN PIANIST

MANAGEMENT—PHILADELPHIA MUSICAL BUREAU: WEIGHTMAN BUILDING



## NEWS OF THE CHICAGO STUDIOS

Chicago, Nov. 24, 1917.

**WHITNEY TEW** gave a reception and musicale in his new studios in the Fine Arts Building Saturday evening. The remarkable work of this vocal teacher was demonstrated by his students. Werra Schuette sang a contralto song, Schubert's "Fahrt zum Hades," then a mezzo-soprano, Grieg's "Ich Liebe Dich," and followed with a high coloratura aria, "Charmant Oiseau," from David's "Perle du Bresil," in the original key. Miss Schuette's enunciation was perfect, and she took both low and high notes with ease and sweet tone. The improvement Mr. Tew's students have made in the space of one year is very marked. His studio is one of the most beautiful in Chicago, and fronts on Lake Michigan.

Howard Wells' class in training for public performance met for the first time this season on Sunday at his residence studio. The program was given by the first division of his class, composed of Margaret Cleary, Mabel Lyons, Helena Proudfoot, Alice Roberts, Harriet Shaffer, Helen Sisson, Louise D. Staffeld, Edyth Taylor, Ira Hamilton and Hugh Porter.

The Wells piano studio is a busy place this year. In addition to his private lessons, which outnumber those in any previous season in his career, Mr. Wells holds a class in ear training every Saturday morning for the benefit of his pupils and an orchestral rehearsal every Tuesday, at which students who are studying concertos have opportunity to rehearse them with orchestra. Alternate Sundays are devoted to the class in training for public performances.

Lillian Steele, who studied for three

years with Adolf Mühlmann in the Chicago Musical College, has won success with the Boston English Opera Company at the Strand Theater this week, singing the part of the Doll in the "Tales of Hoffman."

A large audience attended the concert which, conducted by Karl Reckzeh of the Chicago Musical College faculty, was given by the Sennfelder Chorus in Powers' Theater on Sunday. The soloists were Burton Thatcher, also of the faculty, and Mildred Brown and Frank Mannheimer, students in the college.

The Young Artists series of the Knupper Studios was opened Saturday by Magdalen Massmann, who gave the first recital. Schumann's "Scenes from Childhood" and two groups of piano pieces from classical and modern composers comprised the program.

Pupils of Theodore Sturkow-Ryder gave a program in the Chautauqua and Lyceum Coaching School Saturday afternoon, assisted by Nina Ely, pupil of Alfred Williams, and Eugenia Lowe, teacher of dramatic art in the school.

Mrs. Edith Shaw Brown, pupil of Henry Purmort Eames, played a piano recital in the Cosmopolitan School of Music Friday evening. Her program included the Rhene-Baton "Variations on a theme in Aeolian mode," for piano and orchestra, with Mr. Eames at the second piano.

During Viola Cole's absence on tour, her secretary, Miss Hull, will receive guests at tea at the regular hour on Saturday. F. W.

### MME. NIESSEN-STONE GIVES "STUDIO-WARMING"

Many Notables Gather to Hear Fine Concert by Artist-Pupils of Vocal Instructor

The removal of Mme. Niessen-Stone, the New York vocal instructor to new quarters was made the occasion of a "studio-warming" at which four-score of her friends and pupils gathered recently. This opening studio musicale inaugurated a season which promises to be the most successful in the long career of this teacher.

A number of Russian folk-songs, sung by Maria Winetzkaja, who also sang the contralto part in the two duets from "Butterfly" and "Aida," were charming. Mme. Winetzkaja sang with much success with the National Boston Opera Company last season, and is now en route for Havana with the Bracale Opera Company.

Agnes Robinson, a soprano, with a voice of opulent dramatic coloring, was the Aida of the duet. She has already won marked local successes as the Santuzza in the recent New York engage-

ment of the San Carlo Opera Company. Another singer with a voice of marked charm was Edith Maldwyn. Grace Foster sang the Strauss "Primevera" with astonishing ease and fluency. She has just been engaged for the Sunday concerts given at the Hotel Vanderbilt.

Florence Parker was heard in the aria of *Nedda*, a rôle with which her name was associated during the spring season of the Aborn company in the Bronx. Among the younger talent were Frieda Rothen and Gloria Perles. Elsie Gardner sang with fine musical interpretation.

At the close of the program came a delightful surprise, the first singer being Mme. Namara of concert and operatic fame, who is now one of the artist-pupils of Mme. Niessen-Stone. She sang the Gavotte from "Manon" and several sprightly little lyric bits to the huge delight of her listeners. Having been thus favored, the guests prevailed upon Mme. Niessen-Stone to sing for them a group of Russian and American songs. She was in particularly good form, de-

spite her plea of great fatigue, and demonstrated anew her admirable tone production and broad musicianship.

Mme. Johanna Gadski's offering was from the first act of "Tristan und Isolde," with Mme. Niessen-Stone as a worthy *Brangäne*.

Many well-known members of the musical guild were present: Mr. and Mrs. Arnold Volpe, Theodore Spiering, Milton Aborn, Mr. and Mrs. Sergei Klban-sky, Edwin Hughes, Mr. and Mrs. Babcock, Walter Bogert, Richard Epstein, Chris Anderson, Dr. Frank E. Miller, Mr. and Mrs. Fonaroff and others.

### Knecht Introduces Pieces by W. Bassett

The Waldorf-Astoria Orchestra, under the direction of Joseph Knecht, gave an interesting concert on the evening of Nov. 25. Among the most attractive offerings were two movements from a "Suite Pastorale" by W. Bassett. The numbers, which were an Intermezzo and Finale, had their first performance.

## PAUL REIMERS Tenor

Master of Lieder, Chanson and  
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New York Herald, November 24, 1917:

Paul Reimers, Tenor, drew a large audience to hear his annual song recital in Aeolian Hall yesterday afternoon. A feature of his programme was a group of international folk songs containing some war songs, notably "Joli Tambour" from the French, and "The Dying Soldier" from the Kentucky Mountains. Few vocalists sing with such polished style as Mr. Reimers.

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## HELEN HOWARTH LEMMEL SINGS OWN SONGS FOR MEN IN CAMPS

Returns to New York After Successful Work on Pacific Coast

After spending the summer and early fall on the Pacific Coast Helen Howarth Lemmel returned a few weeks ago to New York for the winter. There she had great success in presenting programs of her original children's songs and stories in musical and educational circles, as well as in camp and naval bases. She was offered a permanent connection with Camp Lewis at Tacoma, Wash., in the War Department commission work, to engage in the division that organizes talent among the men themselves for their own entertainment.

The entire edition, some 2000 copies of Mrs. Lemmel's war song, "My Dear-O," sold in two months to the soldiers at cost, and where there was a profit, the profit was devoted to war relief. The Tacoma papers praised her work highly, pointing out that she got so ready a response from the men in khaki, getting big bodies of 1500 to "fall in" with her in the singing of her songs. Her song "Baby Bunting" also made a direct appeal and was sung enthusiastically by the soldiers.

Mrs. Lemmel has accepted the post of soloist and director of the choir at the Broadway Baptist Church, New York. The next few weeks she is spending in Washington, D. C., in the camp and home activities for soldiers and sailors under the District of Columbia War Department Service. Last week she sang at the first meeting of the League of American Pen Women, of which she is a member, at the home of Brig.-Gen. Hoxie, the speaker of the occasion being Captain André Rostand, a French soldier and brother of the famous dramatist.

The success of Mrs. Lemmel's "Little-My-Deer and Poojie" book of songs has



Helen Howarth Lemmel, Soprano-Composer

called for another, and one, especially for schools, is now being compiled by her under the supervision and direction of several well-known heads of kindergarten and primary education. Artists, too, are finding a place on their programs for the children's songs as encores. Mrs. Lemmel will make her initial appearance in her recital program in New York early in the coming year, and will also be heard several times in Brooklyn and Philadelphia.

numbers in her first group, and two Chopin pieces and numbers by Ravel, Liszt and Cyril Scott in her second, finishing with the Paganini-Liszt Variations. At all times she revealed beauty of tone rather than force and there was never any attempt to dazzle her hearers, all effects being achieved by legitimate means.

L. T. Gruenberg was accompanist for Mr. Brown. E. M. S.

### BROOKLYN ENJOYS "FIGARO"

Mozart Opera Given with Brilliant Cast at Academy

Brooklyn's second Metropolitan night on the evening of Nov. 24 was well attended, when Mozart's "Nozze di Figaro," revived last season, was admirably given in the Academy of Music. The performance proved to be a most enjoyable one and moved along with much smoothness and spirit, under the baton of Mr. Bodanzky.

Frieda Hempel played the part of the sprightly *Susanna* with grace and was in excellent voice. Margaret Matzenauer was the *Countess* and the beauty of her tones was never more admired. Her duet with Miss Hempel in Act II was exquisite and was long applauded. One of the triumphs of the evening was scored by Raymonde Delaunois in her interpretation of *Cherubino*. Her voice is a very beautiful one, and she won vociferous applause. One of her hearers was Geraldine Farrar, who sat in one of the boxes and joined in the ovation given her successor in the part.

Giuseppe De Luca dominated the performance with his vivacious acting as *Figaro*. He sang superbly. Didur's *Count Almaviva* was commendable and the rest of the cast, including Kathleen Howard, Pompilio Malatesta and Max Bloch, did satisfactory work.

A. T. S.

### MANY NEWARK CONCERTS

Lucy Gates, Margaret Namara and Martinelli to Appear at 1918 Festival

NEWARK, N. J., Nov. 20.—Helen Stanley, soprano, and Harold Bauer, pianist, gave a joint recital in Krueger's Auditorium last Tuesday, under the auspices of T. W. Allen. The artists co-operated in a performance of Schumann's cycle, "Woman's Love and Life." Hearty applause greeted each number. Eitner Zoller was the accompanist.

The Newark Festival Association has engaged for the 1918 concerts Margaret Namara, soprano; Lucy Gates, soprano, and Giovanni Martinelli, tenor.

The first of the Clinton Hill Artists' Concerts was given last Thursday evening at the Avon Avenue School. A moderately large audience applauded heartily John Finnegan, tenor; Rose Bryant, contralto, and Albert Taylor, cellist. The accompaniments were very capably played by Mabel Baldwin.

Last night the first concert in the eleventh series of the artists' concerts at the Eliot School was given, under the auspices of Principal Charles Grant Shaffer. The program was well performed by the Sinsheimer String Quartet, Blanche Lorraine, contralto, and Rodney Saylor, pianist.

At a concert given on Nov. 21 for the benefit of the Home for the Friendless, the soloists were Idelle Patterson, soprano; Dora Becker Shaffer, violinist; Mary Warfel, harpist, and Lester Bingley, baritone.

P. G.

### CHERNIAVSKYS IN DUBUQUE

Brothers Welcomed in Recital—Women's Club Active

DUBUQUE, IOWA, Nov. 22.—A large and enthusiastic audience of musicians greeted the Cherniavsky brothers at the Elks' Auditorium, Tuesday last, in an excellent program. Negotiations for a return engagement have begun.

Last Thursday the Dubuque Women's Club gave its second monthly meeting at the Academy of Music, the evening being devoted to French composers. Mr. Kleine, director of the Academy, read a paper, while solos and two pianoforte numbers were given by Misses Ada Campbell and Martha Zehetner. Mrs. Ballantyne Rath assisted with vocal numbers. Georgiana Whippo, lyric soprano, and assistant at the Otto Vocal Studios, has been filling a number of engagements recently in western Illinois. She will open the Shattuck recital on Dec. 7 by singing the national anthem, accompanied by Ada Campbell.

This is a joint recital, Arthur Shattuck, pianist, and Margaret Brannan, harpist.

R. F.

Meta Schumann Well Received in Recital

Meta Schumann, soprano, accompanied by Joseph Gohen, gave a song recital under the auspices of Burkle Civic Forum at Public School 84 on Nov. 25. Her numbers by Mozart, Handel, Wolf-Ferrari, Leo Braun, Jennie La Forge-Cutler, W. Keith Elliott and Meta Schumann, met with a very cordial reception. Mr. Gohen supplied excellent support for Miss Schumann.

Recital of Songs by Bryceson Treharne

A recital exclusively of the songs of Bryceson Treharne was given at the Musicians' Club of New York on the evening of Dec. 4. The artists were Sue Harvard, soprano; Marie von Essen, contralto; Joseph Mathieu, tenor, and Robert Maitland, bass. Twenty of Mr. Treharne's songs were offered.

## GOGORZA'S RECITAL AN ARTISTIC TREAT

Baritone Exhibits Impressive Vocal and Interpretative Art in Aeolian Hall

Emilio de Gogorza, Baritone. Recital, Aeolian Hall, Afternoon, Nov. 25. Accompanist, Helen M. Winslow. The Program:

"Diane Impitoyable," Gluck; "Ariette," Grétry; "Air du Déserteur," Monsigny; "Chanson Bachique," Grétry; "Phidylé," Duparc; "Le Bouc," Moussorgsky; "Au Bord du Ruisseau," Cuvillier; "Lilacs," "In Silent Night," Rachmaninoff; "I Told My Love to the Roses," J. Rosamon Johnson; "Pleading," Elgar; "The Bells of Rheims," Edwin Lemare; "Hermosa Gitana," Francisco Alonso; "Tavira ó la Romeria," B. de Ercilla; "Cancon del Postillon," Granados.

In his own particular field Emilio de Gogorza has few peers. His recitals—all too rare—invariably attract a cultured gathering that pays the Spanish baritone the tribute of hanging raptly upon his every phrase and inflection. His virile vocal organ, flexible, velvety warm, he employs with consummate skill. Add to this interpretative sensitiveness, unflinching poise, distinct diction and an idea of Mr. de Gogorza's artistic possessions will be had. There may be occasions when a tendency to over-sentimentalize makes itself evident, but they were rare at Sunday's recital. Although his throat seemed to trouble him slightly, the baritone sang with glorious tonal beauty.

The "Diane" from Gluck's "Iphigénie," which opened the group of four fascinating old French pieces, was impressively sung. In the "Phidylé" the recitalist was no whit less enchanting. Moussorgsky's satirical "Le Bouc" was a superb little vocal etching. "In Silent Night" we thought one of the best things that the artist did. (And it is a capital idea to sing the Russian songs in English rather than in another translation. Bravo, Mr. de Gogorza!)

There were some sentimental things on the program—the Johnson song (it had to be repeated) and Elgar's ballad-like "Pleading." "The Bells of Rheims" was particularly appropriate at the present day. It is an admirable composition. In the concluding group of Spanish songs the baritone was at his finest. They are captivating numbers, all three of them, and in Mr. de Gogorza they had an ideal interpreter. At the conclusion there was an enthusiastic demonstration and the baritone had to add several numbers to still the clamor. Miss Winslow was an exemplary accompanist.

B. R.

Mme. Guilbert Appears in Albany, N. Y.

ALBANY, N. Y., Nov. 26.—Mme. Yvette Guilbert gave a recital of the "Great Songs of France," Nov. 21, at Harmanus Bleecker Hall. Her first group included three legends of the fifteenth and sixteenth centuries, and in this group Mme. Guilbert appeared in a costume copied from an old French missal. "Pourquoi me bat mon Mari," a thirteenth century song, was one of her best liked numbers. Emily Gresser, violinist, assisted with solos, including the first movement of the Sixth Concerto by Jacques Pierre Rode. Maurice Eisner was the accompanist.

H.

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## NEW MUSIC VOCAL AND INSTRUMENTAL

"THE SAILOR'S WIFE." By H. T. Burleigh. "Margaret." By J. Bertram Fox. "The Little Bells of Sevilla." "The Sands of Dee." By Cyril Scott. (New York: G. Ricordi & Co.)

A poem of strong characteristics by Mary Stewart Cutting has called forth a big song from Mr. Burleigh. It is a song smaller in dimensions only than his *scena* "The Grey Wolf." The vividness of the poem has given the composer an opportunity to present some of his most individual qualities, and among them a keen sense of the dramatic, which would indicate that he will be successful should he undertake one of these days to do a music-drama. The voice part is written in free *arioso* manner, a natural and sympathetic interpretation of the poem following each inflection of it in tone.

One of the most notable passages is the section beginning "Cold, cold, upon the wet sands," against *fortissimo* rolled chords, related in scheme but shifting in their sequence. Harmonically the song is tremendously interesting too; it shows us that Mr. Burleigh is never standing still in his musical thought, but seeking new fields all the time. There is a dedication to Christine Miller, who introduced the song successfully at her last Aeolian Hall recital in New York and is singing it now on her recital programs. Editions for high and low voice appear.

Mr. Fox's song is one of the best he has written to date, a deeply felt straightforward one. The general plan is of a melody given to the voice, against a plain accompaniment. Later the right hand of the accompaniment takes up a counter-subject, which is freely carried out. There is a sort of Tchaikowsky tinge to the main theme. It is dedicated to Mary Jordan.

Contrasted as they are, the two Scott songs are equally important. In "The Little Bells of Sevilla" Mr. Scott gives us his individual conception of a Spanish moment; there is the accepted rhythm of a Spanish serenade, but with it a Cyril Scott harmonic plan that lifts it far out of the kind of Spanish song most composers write. It is truly exquisite.

Kingsley's "Sands of Dee"—one of those poems that we all have become tired of—is given a new lease of life in Mr. Scott's hands. He has composed it with touching simplicity, giving the singer a beautiful melody that intensifies the narrative in its tragic unfolding. The harmonization is a masterpiece in itself, varying in the several stanzas with that completeness of expression displayed by Mr. Scott in such of his songs as "An Old Song Ended." He has done one of his greatest songs in setting this Kingsley poem.

"IL TROVATORE." By Giuseppe Verdi. New Edition. (Boston: Oliver Ditson Co.)

Similar to the splendid edition of Gounod's "Faust," which was issued by them a year or so ago, the Ditsons have brought out a fine edition of "Trovatore." The English version given is that of Natalia Macfarren, and there is an introductory essay by Philip Hale that is well worth reading. It contains much inter-

esting data. The engraving, printing and general appearance of the volume are of the highest excellence.

THE NEW ARION COLLECTION FOR MEN'S VOICES. Edited by Reinald Werrenrath. (Boston: Oliver Ditson Co.)

Mr. Werrenrath, the thrice admirable baritone, is one of the few American singers who is a student of vocal literature as well. Possessing excellent judgment, his services were valuable in preparing this book of male chorus pieces.

The work which Mr. Werrenrath accomplished was, as he states in a preface, the elimination of those compositions in the original "Arion Collection" which were out of date or comparatively unfamiliar and to add "such compositions as would tend to make the volume of greater value to all male voice organizations." In doing the latter the editor informs us that he examined some 2000 pieces. He expresses his thanks to Arthur D. Woodruff, the New York conductor, for his assistance in compiling the material.

Compositions of extreme difficulty have been sedulously avoided. The majority of the choruses included in the collection are for four-part, thus being available for male quartets as well as for choral organizations. Mr. Werrenrath deserves high praise for his work, which will be appreciated wherever the "Arion Collection" is known.

"PROMISE." By Jean Paul K rsteiner, Op. 26, No. 1. (New York: Published by the Composer.)

Following the success achieved with his "religious-dramatic" songs, Mr. K rsteiner has written in "Promise" the first of his "lyric-sacred" songs. The text is Scriptural, freely adapted by the composer. It is finely constructed, following to a certain extent the same plan as that of his "religious-dramatic" songs. The *recitativo* portion is effectively managed, while the *Andante*, "The Lord will give thee help and comfort," has a marked appeal. Throughout the song there is the somewhat Lisztian imaginative chromatic feeling of which Mr. K rsteiner is so fond. It is issued for high and low voice.

ROMANTIC SKETCHES. By Wilson G. Smith, Op. 110. (Cleveland: Sam Fox Publishing Co.)

The name of Wilson G. Smith on a piano composition is a recommendation in itself. This admirable composer, whose music has won a definite place in our literature, has written a suite in his "Romantic Sketches" that should become as well known as Nevin's "A Day in Venice."

In it we find "In a Gondola," a barcarolle, *Un poco moderato*, 6/8, G Minor, a "Love Song," *Con molto sentimento*, common time, A Flat Major, and "An Ancient Legend," *Mysteriously and slowly*, common time, G Minor. All three movements are spontaneous and fresh, brimful of melody and written for the piano most idiomatically. Without setting down technically difficult passages, Mr. Smith is able to write music that is pianistically sound and effective. There is a "whole-tone" touch in the introduction of "An

Ancient Legend" that is highly appropriate.

The publishers have given the suite an edition which is truly *de luxe*, each movement being introduced by a sketch illustrative of its title and a few lines of poetry, chosen to interpret the subject.

"THERE WERE SHEPHERDS." By John Prindle Scott. (New York: Harold Flammer, Inc.)

Described as "a pastorelle for voice and organ," this Christmas song by Mr. Scott is one of his best compositions that have come to our attention. It is written with a finer sense of design and with a greater attention to detail.

The strictly pastoral section is lovely in its lilt and is excellently adjusted with the organ. Similarly the *recitativo* portions are skillfully composed, the pastoral returning at the close bringing the song to an end in a wholly sympathetic manner. The organ part is more than an accompaniment and is carefully edited as to registration. Editions of the song appear for high and low voice. It should have many hearings in our churches this Christmas.

"FOUR CHRISTMAS SONGS." By Peter Cornelius. Arranged by Victor Harris. (Boston: Oliver Ditson Co.)

Cornelius's wondrously spiritual Christmas songs have been arranged for women's voices by Mr. Harris in inimitable style. His gifts in arranging compositions for women's voices have placed him at the head of those musicians who do this in America. The Cornelius songs have been issued under one cover in an attractive octavo album. Mr. Harris has done them for three-part chorus, with remarkable skill. All of them are complete for three-part chorus, but Mr. Harris has written in in small engraving the second alto part, to be used when desired.

"The Shepherds," "The Three Kings," and "The Christ-Child" are with piano or organ accompaniment; "Christ, the Friend of Children," should be sung unaccompanied, though the piano part may be used if the conductor wishes it. There is a solo for alto (or baritone) in "The Three Kings" and a soprano solo part in "Christ, the Friend of Children." Mr. Harris is to be congratulated on having chosen these lovely gems of real Yuletide music for transcription for women's voices.

AT THE ZOO. "Gentle Gazelle," "Camel Ride," "Wild Hare," "Monkey Shines," "King of the Forest." By Joseph William Lerman. WOODLAND SKETCHES. "Gayety," "Round the Campfire," "Hunter's Chorus," "March of the Wood-nymphs." By Frederick A. Williams, Op. 96. (New York: Hinds, Hayden & Eldredge, Inc.)

These are two sets of excellent teaching pieces for the piano, pieces that are thoroughly musical and also calculated to train the pupil in various important phases of piano-playing. They are about Grade II in technical difficulty. The Ler-

man pieces illustrate their title, "At the Zoo," nicely, while Mr. Williams shows in his set that he is one of our best composers of teaching music.

"O LITTLE TOWN OF BEHLEHEM." By H. C. Macdougall. "Asleep in the Manger." By Paul Ambrose. (Boston: Arthur P. Schmidt Co.)

Mr. Macdougall's Christmas song is a worthy setting of the familiar text, conceived in a dignified style. The Ambrose song is a Christmas lullaby of simple charm, that will be greatly admired. Both songs are issued for high and low voice.

SONGS OF OMAR. "With Me," "Awake," "A Moment's Halt." By James A. Bliss. "Valse Triste." By Jan Sibelius. Adapted by N. Clifford Page. (New York: Breitkopf & H rtel.)

Composers will set Omar to music, we imagine, until time is no more. The verses of the Persian poet-philosopher are inspiring, we know, and in a measure irresistible. Mr. Bliss has done three and with great success.

The Minneapolis composer who a few years ago distinguished himself by composing a long and unoriginal piano sonata has developed creatively since then. "With Me" we consider one of the greatest songs issued this year and one of the best of all Omar songs. Mr. Bliss has "caught the spirit," as it were, and written here with power and imagination. It is for a high voice and is dedicated to Florence Macbeth. The other two are also interesting, "Awake," for a medium voice, and "A Moment's Halt," for high voice.

Sibelius's popular "Valse Triste" has been splendidly adapted by Mr. Page as a solo song with piano accompaniment. Frederick H. Martens has done an English poem which tells the story following the J rnefelt drama to which the "Valse Triste" in its original form is incidental music. It is for a medium (or high) voice and will be a thrilling song when interpreted by a singer with dramatic powers.

"THE ROSARY." By Ethelbert Nevin. Transcribed by Fritz Kreisler. (Boston: Boston Music Co.)

Ethelbert Nevin's most popular song, "The Rosary"—almost a folk-song—has been transcribed by Mr. Kreisler for the violin with piano accompaniment. The transcription has been made as only Kreisler can make it, with that artistic understanding that few command. It is not unduly difficult, yet it requires, above all, a violinist who can play double-stops in tune, as Mr. Kreisler has transcribed it entirely in double-stops. A. W. K.

Max Gegna, 'cellist, after a summer of concerts in aid of war work, is preparing for his annual New York recital, which will be given on Dec. 20 with Beryl Rubinstein, pianist.

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## DANIEL MAYER TO MANAGE BRESKIN

### Gifted Young Russian Violinist to Make Concert Tour Next Season

Daniel Mayer has undertaken the direction of a concert tour of Elias Breeskin, who has won his spurs as a violinist of the first rank.

Although barely twenty-one years of age, Mr. Breeskin makes his debut prefaced by an enviable record. So precocious have been his gifts that his patrons and admirers have already manifested their good will and faith in his future by the presentation to him for this tour of a priceless Stradivarius and a Tourte bow valued at \$18,000. Like many of his confrères of the violin who have created a furore recently, Mr. Breeskin is of Russian parentage, coming to this country at an early age, and receiving the finishing touches to his musical education at the Institute of Musical Art in New York. Born in Ekaterenoslav, of a musical family, Mr. Breeskin's talent for the violin was noted at four years of age. So marked was his sense of pitch that he was taken by his brother, also a genius of the first rank, to the authorities of the local conservatory where, upon their advice, he was not permitted to engage in musical studies until seven years old. Two years later he had won first prize at this conservatory.

Upon the advice of Leopold Auer he was sent to Petrograd, where he entered the National Conservatory—his studies being interrupted by the massacres of that time. Escaping into Austria, where he became blind, and was saved almost miraculously by aid of the professor of the Conservatory of Krakow, who enlisted eminent surgeons to perform an operation, this talented boy



Elias Breeskin, Young Russian Violinist

barely 10 years of age, leaped at once into popularity and eminence. When the family settled in Washington, the exceptional gifts of the young violinist attracted the attention of Mrs. Theodore Roosevelt and other patrons of musical art, who secured a fund for the furtherance of his musical education.

### AEOLIAN ORCHESTRA HEARD

#### Kathryn Platt Gunn and Mildred Dilling Soloists

An enjoyable concert was given at the New York Avenue M. E. Church in Brooklyn on Friday evening, Nov. 23, by the Æolian Orchestra, assisted by the violinist, Kathryn Platt Gunn, and Mildred Dilling, harpist. The Æolian Orchestra proved to be a veritable "find" for Brooklyn. Composed mainly of amateurs, both men and women, and led by a young woman, Grace Bellows, it gave a remarkably fine performance, playing the "Semiramide" Overture by Rossini, with all the finish and color expected of a professional organization. "In Elizabethan Days," by Kramer, followed by Three Dances ("Henry VIII" Suite), German, exquisitely played, closed Part I of the orchestral program. In the second part, Friml's "Russian Romance" and Brahms's "Hungarian Dance," No. 5, were very well done.

Kathryn Platt Gunn added to her successes during the evening when she gave Wieniawski's Polonaise in D with intelligent expression. Her art was particularly manifest in Schubert-Wilhelmj's "Ave Maria," which she played with Miss Dilling. Her encore was a Ber-

ceuse by De Grassi. In another group Mrs. Gunn gave "Variations," Tartini-Kreisler; "Indian Lament," Dvorak-Kreisler, and "Spanish Dance (VIII)," Sarasate. Another encore was "Caprice Viennois," Kreisler.

Miss Dilling made a most favorable impression in "Prière," by Hasselmans; "Legende," by Renie (after the poem, "Les Elfes," by Leconte de Lisle); "Deux Arabesques," by Debussy, and "The Garden in the Rain," by Jacques de La Presle.

The concert was given for the benefit of the Red Cross Auxiliary of the church. A. T. S.

#### Verdi Organization Gives First of a Series of Musicales

The Verdi Club has recently been organized in New York City and will give a number of concerts and musicales at the Waldorf-Astoria and Hotel Astor. The officers are: Mrs. Florence Foster Jenkins, president; vice-presidents, Mme. Melchiorre Mauro-Cottone, Mrs. Gilbert Wilson, Mme. Mimi Aguglia, Mrs. Chas. J. Muscante and Mme. Olga Carrara Pescia. The chairman of the Membership Committee is Mrs. Eduardo Marzo and the official accompanist Melchiorre Mauro-Cottone.

At the first musicale, on Wednesday,

Nov. 25, an all-Verdi program was given by Gilbert Wilson, bass; Mme. Olga Carrara, soprano; Sibyl Conklin, contralto, and Fausto Castellano, tenor. The accompanists were Astolfo Pescia and Carlo Edwards. Mr. and Mrs. Melchiorre Mauro-Cottone opened the program with a fantasy for piano duet on Verdi's "Otello."

### STOKOWSKI VISITS CLEVELAND

#### Philadelphia Symphony Welcomed—Fortnightly Gives Musicales

CLEVELAND, Nov. 24. — Beethoven's Fifth Symphony was the principal number upon the program of the Philadelphia Orchestra on Thursday evening. Mr. Stokowski's reading was superb in its contrasts, its effective climaxes, and the sonority of its tone. The violinist, Hans Kindler, first cellist of the orchestra, had wonderful success in the Tchaikowsky "Variations on a Roco Theme." The overture to "Oberon" and the Dance of the Polevsti Maidens from "Prince Igor" completed the program.

A notably fine program was presented by Fortnightly Club members at the concert of Tuesday. Clarice Balas in particular made a fine impression in a group of piano numbers by Brahms, Weber and Liszt. Muriel Abbott and Mrs. Lester Askue presented the Brahms piano and violin sonata in scholarly fashion, and Miss Abbott in her solo group demonstrated a lovely tone and smooth bowing. Elmer Hoelzle, formerly of Cleveland, but recently of Wheeling, W. Va., sang two groups of tenor songs largely chosen from Russian composers. Oscar Eiler played the Tchaikowsky 'cello "Variations" at the Symphony Musicales at the College Club for the study of orchestral programs.

A. B.

### GARDEN CITY CONCERT

#### Well Devised Program Presented Under Auspices of Musical Art Society

The first concert under the auspices of the Musical Art Society at Garden City, L. I., was given on Nov. 23. The program, given by Mme. Bachus-Behr, piano; Mrs. R. Kyle Smith, soprano, and Franz Listemann, 'cello, was thoroughly appreciated by a large gathering of society folk and many army officers, including the commandant of Camp Mills. Piano and 'cello Sonatas by von Vilm, Op. 111, and Grieg, Op. 36, were features of the program.

Mrs. Smith in her solos of modern songs displayed a lovely soprano voice of limpid timbre and easily deserved her encore. Mrs. Behr distinguished herself in the sonatas and musical accompaniments. Mr. Listemann gave a charming group of 'cello solos by Debussy, Delibes, Frontini, Popper and Davidoff with much feeling and virtuosity.

#### Sittig Trio Appearing with Well-Known Vocal Artists

The Sittig Trio gave a concert on Nov. 25 at the Aurora Grata Cathedral, in Brooklyn, with Marie Stoddart, soprano. On Dec. 8 they appear at the new Y. W. C. A., New York, with Mme. Niessen-Stone, and on Dec. 11 give a concert at the Hotel Plaza, New York, with Margarette Ober, contralto, formerly of the Metropolitan Opera Company.

## PRESIDENT HEARS RUSSIAN SYMPHONY

### Washington Greets Paraphrase of Allied Hymns—Many Concerts Given in Camps

WASHINGTON, D. C., Nov. 23.—The Capital City will long remember the concert to-day by the Russian Symphony Orchestra, Modest Altschuler directing, for its stirring ending with "The Paraphrase of the Allied Hymns," by Glazunov. Led by President Wilson, who attended the concert, the entire audience stood during the presentation of this number. When the orchestra began the "Star-Spangled Banner" Mr. Altschuler turned to the audience in his directing and with one spontaneous accord they burst into song, making the theater ring with the national anthem, President and Mrs. Wilson joining in the singing.

The symphony on this occasion was the Tchaikowsky "Pathétique," which was given an artistic interpretation. The soloist was Bernard Altschuler of the orchestra, who gave a group of 'cello numbers with delicate finish that captivated his listeners. This performance of the Russian Symphony Orchestra formed the third of the Ten Star Series, presented by T. Arthur Smith.

Mary Helen Howe, coloratura soprano, inaugurated the concerts from Washington at Camp Meade, Md., with a program of songs that brought genuine appreciation from the crowded auditorium. Her singing of "Lo, Hear the Gentle Lark," by Bishop, with flute obbligato by Ernest Chamberlain, Jerome Williams at the piano, was met with a spontaneity of applause that attested to the musical spirit of the audience. She was assisted by Mrs. Helen Page Burroughs, mezzo-soprano; Florence Stonebraker, pianist; Grace Bromley, reader; Ernest Chamberlain, flutist, and Jerome Williams, pianist.

Major Nobel Wiley and his staff of officers were in attendance and personally congratulated the performers. Afterwards they were entertained at Major Wiley's headquarters, where they were treated to an impromptu program of camp songs by the officers.

Mary A. Cryder, vocal instructor, has arranged frequent musical evenings at and nearby camps. Among the most recent ones were song programs at Fort Myer, Va., by Mrs. Evelyn Burgess, and Mrs. Winfield Scott Clime at Washington Barracks. Both singers were well received. Miss Cryder will shortly arrange a ladies' quartet to be heard in ballads and patriotic songs at the camps.

Under the auspices of the National Society for Broader Education, Jules Falk, violinist, was heard recently in a series of recitals assisted by Gertrude Arnold, contralto, and Malvina Ehrlich, pianist. The scope of the program brought the audience in touch with the compositions of England, France, Germany, Russia and America in classic and modern times.

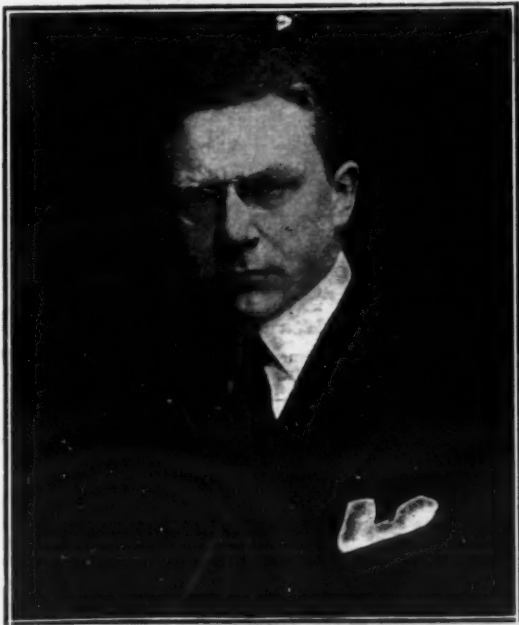
Daniel Gregory Mason inaugurated the series of lecture recitals on "The Modern Orchestra" to be given during the winter under the auspices of the Washington Society of Fine Arts. His subject was "The Constitution of the Orchestra," illustrated by Suites by Bach and Handel with special reference to the Washington concert by the New York Symphony Orchestra. W. H.

#### Mme. Alda Opens Lancaster (Pa.) Concert Series

LANCASTER, PA., Nov. 26.—Mme. Frances Alda, soprano of the Metropolitan Opera Company, assisted by Frank La Forge, pianist, gave the first of a series of concerts at the Martin Auditorium Tuesday evening, Nov. 20, under the auspices of the Y. M. C. A. Star Course.

#### Duncan Robertson on Tour for Canadian Red Cross

Duncan Robertson, baritone, who scored a triumph at the Maine Festival this year, is now in Canada giving a series of song recitals for the benefit of the Red Cross.



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## GUILBERT RETURNS GREATER THAN EVER

Disease Opens New York Series Impressively—Adds New Note to Program

Yvette Guilbert gave the first of her series of eight recitals at the Théâtre du Vieux Colombier Friday afternoon of last week. From year to year the greatness of this artist increases in subtlety and abundance of expressive resource, emotional profundity and surpassing delicacy. Her delivery of the simplest song or poem provides an object lesson in economy of device no less than unparalleled pointedness of delineative method. Every step, every gesture, every word serves as a vindication of her supreme greatness—a greatness of soul no less than of interpretative art. To this response is inevitable, irrespective of the listeners' knowledge or ignorance of French.

To her opulent repertoire Mme. Guilbert added something new last week. This was a fragment from "Les Soliloques du Pauvre" of Jehan Rictus, a

poet of bitter, socialistic tendencies. Attired in Pierrot garb the artist gave those pages of his work called "Impressions of a Starving Man Walking the Streets" and "The Meeting of Christ with the Starving Man," with tremendous power and vividness of suggestion. The poems themselves, written in the frankly colloquial idiom of the Montmartre quarter, constitute fearful arraignment of the whole social system. Some lighter things by Jules Laforgue followed and relieved the somber impressions of the Rictus numbers.

A Guilbert recital without a mediaeval "miracle" or "mystery" would be unthinkable and so in this case the *disease* offered a hitherto unheard "légende dorée," treating of the miracle of St. Bertha, the armless servant, to whom heaven gave arms that she might assist the Virgin at her *accouchement*. Afterward there were some of the more familiar thirteenth and sixteenth century "motets" and, to conclude, the "Ah, ah, mariez vous" and "Le Lieu Serré."

Between Mme. Guilbert's numbers Emily Gresser, the violinist, played numbers by Eccles, Brahms, Vieuxtemps and others. Maurice Eisner accompanied the *disease* with skill. H. F. P.

### AIDS PHILADELPHIA TALENT

Stokowski Creates Medal with Orchestral Appearance for Winner

PHILADELPHIA, PA., Nov. 26.—Leopold Stokowski has created a medal to be awarded annually for the encouragement of musical talent in this city. Through the courtesy of the Philadelphia Orchestra Musical Association this medal also gives the successful competitor the assurance of an engagement at the regular symphony concerts in the season following the award of the medal.

The purpose of the medal is to give a young artist that prestige which a successful appearance at the symphony concerts is bound to confer. The candidate must have outgrown "pupildom" and be fully equipped for a public career. The competition is limited to candidates under thirty-five years of age, who reside in or near Philadelphia and who have received a large share of their musical education in this city. As it has been decided that vocal and instrumental candidates shall not apply in the same year, the forthcoming contest will be for pianists, violinists and cellists only.

Members of the piano committee are Ethel Altemus, Luther Conradi, Ossip Gabrilowitsch, Ellis Clark Hammann, Mauritz Leefson, Wassili Leps, Harold Wason, C. von Sternberg and D. Hendrik Ezerman, chairman.

Members of the violin and cello committee are Martinus Van Gelder, Frank Gittelsohn, Frederick Hahn, Hans Kindler, Thaddeus Rich and Henry Schradieck. A. T. K.

Werrenrath and May Mukle Score in Grand Rapids

GRAND RAPIDS, MICH., Nov. 27.—Under the auspices of the Mary Free Bed Guild, at Power's Theater last evening, Grand Rapids enjoyed a second opportunity of hearing Reinald Werrenrath in joint recital with May Mukle, cellist. The same characteristics of technical skill and mental strength adorned Mr. Werrenrath's art and won renewed admiration. Miss Mukle's artistry was a joy. She displayed personal conviction, profound emotion and unfettered technique, utilized only for ideals of her subject. Harry Spier was a fine accompanist. E. H.

## FLONZALEYS REPEAT FORMER TRIUMPHS

Viola Playing of Louis Bailly Among Features of An Admirable Program

Flonzaley Quartet. Concert, Aeolian Hall, Evening, Nov. 27. The Program:

Mozart, *Quartet in A Major* (Köchel, 464); Dohnanyi, *Quartet in D Flat Major*, Op. 15; Haydn, *Quartet in D Major*, Op. 20, No. 4.

An audience that filled Aeolian Hall welcomed the Flonzaleys in their opening concert last week. And in doing so it listened to some of the finest viola playing that New York has ever known. Messrs. Betti, Pochon and D'Archembeau are with us again, but they bring a new viola, Louis Bailly, in place of the valued Ugo Ara, who is in his native Italy, summoned by the clarion call to arms.

It is not often that one dwells on the individual capacities of chamber music players; in estimating their work one tries to view them wholly as co-workers. Mr. Bailly, however, must be singled out and praised. He draws the most beautiful and thrilling tone from his viola that we have ever heard from the instrument, a tone rich and colorful, fragrant and luminous. The Dohnanyi quartet gave him glorious opportunities and he revealed in them his superlative gifts. He is that rare thing—a viola virtuoso. Bravo, Mr. Bailly!

The Flonzaleys were in excellent form and played the two classic quartets with that delightful clarity and balance which we have so often admired. The ensemble is as perfect as it was with Mr. Ara, for Mr. Bailly has in a few months' rehearsing become a part of them. Dohnanyi's highly colored quartet (first played here by the Zoellner Quartet a few years ago) was a joy to listen to. In it the gifted Hungarian has written one of his best works, a work that is spontaneous in conception, rich in invention and scored for the instruments with the master touch. It was given a finished and vital reading and the audience received it with admiration. A. W. K.

### TACOMA CLUBS ACTIVE

Regular Meetings Held and Frequent Concerts at Camp Lewis

TACOMA, WASH., Nov. 15.—An interesting program was given Nov. 13 at the second fortnightly concert of the Ladies' Musical Club in the drawing room of the Tacoma Hotel. The audience included, besides members and guests, many of the army women and a number of visitors from Seattle. Two new artists were introduced—Ethel Van Alstyne James, director of the piano department at Annie Wright Seminary, and Mrs. Burton A. Swartz, wife of Lieutenant Swartz of the Tacoma Army Camp.

Mrs. Swartz made her first appearance in a group of songs which showed her to be the possessor of a contralto voice of rich quality. Kathrine N. Rice, one of the club's favorite sopranos, opened the program with a delightful group of songs. The Massenet "Elégie," with violin obbligato by Agnes Lyon, was artistically given. Katherine Robinson accompanied the singers.

A demonstration of the Dalcroze System of Eurhythmics, which is being

taught at the Cornish School of Music in Seattle, was presented by Mrs. Elsie Hewitt McCoy, together with a class of children and young girls from Seattle.

The work of the children in giving the note values, tempos, theme reading and counterpoint was cleverly done.

Musical Director Festyn Davies of Camp Lewis has made gratifying progress with the men in his newly organized chorus at the camp. The first practice was held in the assembly hall of the 363d Regiment, Nov. 16.

Under the direction of Mrs. C. E. Dunkleberger, the Ensemble Violinists' Club of Tacoma gave a musicale at Camp Lewis, Nov. 16, for the soldiers in the Y. M. C. A. building No. 3.

Of especial interest were the two groups of songs sung by Sergt. H. L. Perry, baritone, of San Francisco, at the Soirée of the Fine Arts Studio Club, held at the residence of the president, Mrs. Frank Allyn. A quartet of mixed voices—Miss Pessemier, Frank T. Baker, Mrs. E. C. Wheeler and Hugh Winder—also offered two groups of songs. Miss Kilpatrick played a group of Chopin numbers artistically. Piano accompaniments were played by Rose Schwinn. A. W. R.



## WYNNE PYLE

Scores GREAT TRIUMPH with NEW YORK SYMPHONY

The Gazette, York, Pa., Nov. 26, 1917: "Not since the visit to York a number of years ago of Mme. Carreno have Yorkers had an opportunity to hear as brilliant a pianist as Miss Wynne Pyle, who was the soloist of the evening. She played that highly difficult Liszt concerto in E flat with the orchestra, and it is safe to say it was performed without a flaw, for pianist and orchestra were in perfect accord throughout the lengthy composition."

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## PIANIST AND HIS TEACHER BOTH TRAINED IN PEABODY INSTITUTE

Edward Morris and Harold Randolph American Products—"Fascinating to Teach Beginners," Says Mr. Morris

By HARRIETTE BROWER

EDWARD MORRIS, the young American pianist, who made a successful appearance in recital in New York recently, has some interesting things to say about his methods of study and his career.

"It is unique, I think, that there should be a second generation of musicianship entirely trained in America. I have never studied music outside of my own country, though I have travelled abroad. I am purely an American product. My teacher, Harold Randolph, of Baltimore, is the same. He was educated at the Peabody Institute, entirely, as I was.

"I was a lad of twelve or so when I went there. I had studied a number of years before that. My first teacher knew little or nothing of technical principles, but gave me quantities of pieces which were much too difficult for me. I next went to another teacher and had to begin all over again. She gave me an insight into the principles of things. I remained with her till I went to Mr. Randolph at the Peabody; I have never had any other master. He is truly an inspiring teacher, not at all pedantic. He fosters one's individuality; you never feel hampered or held down with him. He seemingly lets you go your own way in the matter of interpretation, yet always guides and leads you higher. I suppose my technical equipment is a union of the Virgil and Leschetizky principles.

"It is about three years now, that I have been away from Mr. Randolph. For of course there comes a time when one must work out one's own salvation. I don't know on just what rung of the ladder the critics place me, but I have always the ambition to climb higher. In this progress upward I welcome everything which will be an incentive. Even the various criticisms of my recent concert were a help. For when the writers thought I should have played lighter or heavier, or have done thus and so, I carefully considered the points to see if they were right; if they were I endeavor to improve in those things. It is difficult for the player to judge of just the amount of tone and power necessary to give the effect he wishes; all sounds so differently on the platform from what it does in the studio. Public playing is really an art in itself. The rapport which can be established between the pianist and his audience seems to me such a wonderful, such a mysterious thing. One pianist can play marvelously, from an artistic standpoint, and yet not be able to win his audience in the same degree that another will do with a much smaller equipment. The latter, however, possesses this indefinable something which 'gets over' and always touches the people.

"I have done a considerable amount of teaching in Baltimore and expect to continue the work here. My pupils have not

always been advanced as I do not object to taking beginners; it is very interesting to me to see them unfold. To my mind it is of the greatest benefit to the young musician to impart what he knows to another. I advise my pupils, those who are capable of it, to get another pupil and be-



Edward Morris, the Talented Young American Pianist

gin. One girl who studied with me, I felt would be greatly benefited by trying to show someone else. So I told her before she came to the next lesson she must find some one to teach. The next week I asked her but she had not found anyone. The following week she gave me the same answer. Then I told her I would impose some penalty on her if she came the third week without a new pupil. She found the pupil.

"I practice five hours a day; a good deal of Bach, of course, but there is plenty of technic in the pieces without doing much pure technic outside. Though I believe in taking the difficult parts by themselves, it is also a good plan to go straight through the piece slowly and steadily, when trying to master it. Especially should this be done with a Bach fugue. In memorizing, one can take each part and passage by itself. But one must know the harmonic structure; I do not see how it is possible to know a composition with any certainty without it."

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### Southland Singers Open Their Season

The first musicale of the season was given by the Southland Singers at the Hotel Plaza, New York, on Monday evening, Nov. 26. The members of this organization, of which Emma A. Dambmann is president and Raymond V. Nold director, were heard in an engaging pro-

gram, assisted by Gretchen Heideklang, soprano; Muriel Bliss, mezzo; Grace Westerfield, contralto; Temple Black, tenor; Bunola and Lois Kucker, Adele Giordano, contralto; Constance Veitch, cellist; Mrs. L. A. Chamberlain, soprano, and Emma Dambmann, contralto. Both chorus and soloists earned vigorous applause. Bernice Maudsley and Raymond Nold were the able accompanists.

M. B. S.

### GIVES WICHITA FREE MUSIC

City Manager Louis R. Ash Instituted Series of Sunday Concerts

WICHITA, KAN., Nov. 30.—Owing to a recent change in the city government, Wichita has made vast strides in the matter of free concerts. The new city manager, Louis R. Ash, who replaced the Mayor a year ago, is greatly interested in giving music to the people and from the moment of his taking office he instituted many reforms, especially in regard to Sunday concerts, which are bearing fruit. The municipal band gives free concerts on Sunday afternoons in the Forum of the Municipal Theater. Students are also given many free advantages in Wichita.

The Philharmonic Orchestra, Hans Flath, conductor, opened its season at the Palace Theater on Nov. 11 with an excellent program. William Hapgood, baritone, was soloist. At the concert on Nov. 18 Olive Vail Flath was heard. This orchestra is composed entirely of local musicians and is supported by local persons. The Shriners' Band, under the direction of Mr. Jacques, who is also head of the local musicians' union, gave the first of the Forum concerts on Nov. 18.

K. E.

### HEAR UNFAMILIAR CONCERTO

Work by J. Wieniawski Has Premiere in Milwaukee on Symphony Program

MILWAUKEE, WIS., Nov. 27.—Helen Poole, supervisor of music in the local public schools, added a very successful and agreeable feature to the Auditorium Symphony Orchestra concerts, when Sunday afternoon she directed the big audience in attendance in the singing of the National Anthem. The effort was so successful that it will be a regular feature of these programs; later on Miss Poole may add one or two other songs.

The orchestra, under the direction of Hermann A. Zeitz, delighted the hearers with the performance of a program of numbers which represented Bizet, Lortzing, Gounod, Edward German. May Doelling, a pupil of Arthur Shattuck, was the soloist; she presented a piano Concerto by Joseph Wieniawski, a brilliant work, played in this country, according to the program, for the first time at this concert. Miss Doelling disclosed sure command of the instrument, a firm, even technique and admirable musicianship.

J. E. McC.

Middlebury Welcomes Grace Bonner Williams in Song Recital

MIDDLEBURY, VT., Nov. 15.—Grace Bonner Williams, the Boston soprano, with Wilhelmina Keniston as her accompanist, gave a song recital last evening in Town Hall. The occasion served as Mrs. Williams' debut in this town and, judging from the warm reception which she received, she will be gladly welcomed upon a reappearance. Her program embraced a good variety in song literature and disclosed the singer's technical command of her vocal resources. Her lovely clear soprano voice gave unbounded pleasure, which was augmented by her rare charm of manner. She sang an aria from "Les Pêcheurs de Perles," Bizet; the aria "Il est Doux, Il est Bon," Massenet; French songs by Huë, Daleroze, Foudrain, d'Ozanne, Bachelet, and songs in English by Rubinstein, Handel, Rubner, De Lange, and Mrs. Beach.

## MME. TAMAKI MIURA DURING HER RECENT TRIUMPHS IN MEXICO



Tamaki Miura, the Japanese Prima Donna, with Edith Mason and Giorgio Polacco in Mexico

Tamaki Miura, the diminutive Japanese prima donna soprano of the Boston Opera Company, has returned from Mexico, where she appeared a number of times in Puccini's "Madama Butterfly." This was the first time that Mexican opera-goers have had an opportunity to hear Mme. Miura and to see of the title rôle of this opera. She met with the same extraordinary success which has invariably attended her performance of this rôle. She recently started on a long tour with the Boston Opera Company.

The accompanying photograph shows Miss Miura with Edith Mason and Conductor Polacco, who were also members of the company which gave opera in Mexico.

### ARTISTS VISIT YOUNGSTOWN

Flonzaleys and Helen Stanley Give Fine Concert—Rubels Also Admired

YOUNGSTOWN, OHIO, Nov. 24.—An evening of rare delight to music-lovers was given in the Grand Opera House last Monday night, when the Flonzaley Quartet presented a program of exquisite and delicate charm. Their art is of the highest order. The splendid singing of Mme. Helen Stanley, the assisting artist, was a revelation to her hearers. Ellmer Zoller, as accompanist, gave excellent support.

The Monday Musical Club presented the Edith Rubel Trio at the second club concert of the season. The young ladies offered a varied and interesting program and were obliged to respond to several encores.

C. W. D.

### Christine Langenhan Sings in Syracuse

SYRACUSE, N. Y., Nov. 28.—Christine Langenhan, soprano, recently appeared in Syracuse at the first concert of the series given by the Salon Music Club. Mme. Langenhan offered a program of Russian, Bohemian and English songs. She was heartily received and was compelled to give numerous encores. Walter Golde was accompanist.

## JOHN DOANE

### RECITALS

He is possessed of a serious temperament, combined with fire and great delicacy.—*Indianapolis News*. The event one of the most fascinating one would want to hear.—*New Orleans Times-Picayune*.

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### REFERENCES

Florence Hinkle  
Helen Stanley  
Julia Heinrich  
Tilly Koenen  
Maude Fay  
Herbert Wither-  
spoon  
George Hamlin  
Reinald Werren-  
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## SAN FRANCISCO "SING" ATTRACTS 10,000

City Organist Lemare Refuses to Play for "Movies"—Mme. Gluck in Recitals

Bureau of Musical America,  
1101 Pine Street,  
San Francisco, Nov. 20, 1917.

THE first community song venture of any importance in San Francisco attracted 10,000 men, women and children to the Civic Auditorium last Thursday evening. Frederick Schiller, who has charge of the Municipal Orchestra, conducted. With great zeal the great audience sang the "Long, Long Trail," "Where Do You Go from Here?" and "The Star-Spangled Banner." The Municipal Chorus of 200 added choruses from "The Bohemian Girl" and "Robin Hood," several solos were sung by Hugh Allen, baritone, and Louise Marie Lind, mezzo-soprano, and the orchestra played three numbers. Soldiers and sailors in uniform were admitted without charge. There were many hundreds in the audience and they took a leading part in the singing.

Edwin Lemare, the municipal organist, stirred up some excitement and received adverse criticism by an attempt to prevent the use of the great organ at a coming benefit exhibition of Italian Red Cross pictures. The Auditorium Committee of the Board of Examiners unanimously overruled his objection. Mr. Lemare has declined to play, and the promoters of the benefit are at the time of this writing trying to arrange with Clarence Eddy and other organists to take his place, two or more to appear on the program.

Ralph Pincus, a local theater man who represents the exhibitors of the war pictures, offered Mr. Lemare \$250 for his services, but the organist replied that to play for moving pictures, no matter how good, would cheapen the instrument and

that he wishes to preserve its dignity as a factor in the city's musical life. The music for the pictures has been specially composed by Puccini and Mascagni, it is stated.

Voicing in the *Examiner* the general public sentiment in regard to Mr. Lemare's attitude, Redfern Mason says, in part:

"If the pictures were a representation of some Barbary Coast drama, Mr. Lemare might rightly object to what would really be a base misuse of the instrument. But they are a portrayal of a great people fighting for the ideals which underlie the very existence of the United States as a nation. The charge of cheapening, therefore, cannot be sustained.

"The fact is that Mr. Lemare, excellent artist though he is, is somewhat behind the times. The moving picture is an art form which gives a new and dignified office to music."

### TAMPA BARS GERMAN MUSIC

Friday Musicales Resolves to Eliminate Study of Enemy Composers

TAMPA, FLA., Nov. 22.—Action has been taken by the Friday Morning Musicales of this city whereby all German music will be eliminated from this year's program as a result of criticism since the printing and circulating of the Musicales's program for the season on which German music played an important part.

One of the principal things objected to was in the study class proposed for children, the program for which gives considerable space to the study of German opera.

The resolution passed was as follows:

"In view of the present relation existing between America and Germany, and desiring to uphold our country in every way possible, the program committee of the Friday Morning Musicales, supported by the board of directors, have decided to eliminate from our program for the remainder of the year all German music.

Mr. Lemare now states that he is willing to have the organ used, though he still refuses to play.

The third popular concert by the San Francisco Symphony Orchestra attracted an audience of 1,500 to the Cort Theater Sunday afternoon, with the program as follows:

Overture, "Ruy Blas," Mendelssohn; "Le Deluge," Saint-Saëns (flute obbligato by Louis Persinger); Suite No. 1, "L'Arlesienne," Bizet; Serenade, Moszkowski; Five Hungarian Dances, Brahms; Overture, "Tannhauser," Wagner.

"The Star-Spangled Banner" is played at the conclusion of every concert by the San Francisco Orchestra.

Alma Gluck has appeared in two recitals at the Columbia Theater and also at the Auditorium Opera House in Oakland, singing to capacity audiences. At her second Sunday afternoon recital in the Columbia many extra seats were placed on the stage and standing room was sold until the police interfered.

Leo Ornstein is to give a farewell recital next Friday. T. N.

"Respectfully submitted by the program committee: Mrs. J. A. M. Grable, music director; Hulda Kreher, Mamie Dawson, Mrs. Helen-Steer-Saxby, Mrs. Lule E. A. Dunn, Mrs. C. S. Elliot, Mrs. J. R. Fielding, Mrs. H. T. Lykes, Jr., Mrs. C. V. Dickens and Mrs. C. D. Pettingill."

When the season was started the Musicales took a decidedly different standpoint, stating that they did not think the war should make any difference in the study of music. J. W. L.

Lorene Rogers Heard in Well Balanced Program for Rockford Audience

ROCKFORD, ILL., Nov. 28.—Lorene Rogers, who has recently opened studios in Rockford, made her debut before a Rockford audience on Nov. 27 at Mendelssohn Hall, giving her concert for the benefit of French orphans. Miss Rogers displayed a coloratura soprano voice of great beauty, clearness of tone and charming quality. Her program included a group of Mozart arias, old English and Italian classics, a group of modern Italian songs by her teacher, Maes-

tro Alberto Bimboni; a group of original American Indian songs, arranged by Bimboni, and an aria from "La Traviata." She was received with great enthusiasm and was obliged to respond with several encores. Elizabeth Kimball was a pleasing accompanist and Eloise Spoor Morgan provided violin obbligatos.

H. F.

### SAN DIEGO SEES PAGEANT

Chorus of 1000 Voices Takes Part in Production

SAN DIEGO, CAL., Nov. 18.—Prominent citizens, including Governors, Mayors, statesmen and college heads, gathered here this week to celebrate one of the most auspicious occasions ever held here—the forming of the League of the Southwest.

Last night marked the close of the first convention of the newly formed league, which has been in session three days, closing with the great "Pageant of Freedom."

A chorus of 1000 voices, under the direction of Lolita L. Ravan, assisted by W. H. Lehman, and the entire People's Chorus, and a band of sixty-five musicians, under the leadership of Chesley Mills, gave the musical part of the program for the seven huge pageant pictures. The great extravaganza was given in the city's stadium and over 25,000 gathered to witness this great spectacle. Over 1000 people were used in the pictures, which depicted the March of Democracy. The huge choir gave the "Hallelujah Chorus" with Mr. Lehman directing. It was easily the feature of the evening. W. F. R.

Community Sing at Dallas (Tex.) Institute

DALLAS, TEX., Nov. 26.—The monthly session of the teachers' institute of the city schools was opened with community singing directed by the supervisor of music, Sudie L. Williams. Patriotic songs were sung, 610 voices joining in with fine effect. E. D. B.

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## MONTREAL HAS BUSY MUSICAL FORTNIGHT

Boston Opera Company, Gogorza, Thibaud and Dubois Quartet Appear

MONTREAL, CAN., Nov. 24.—The last fortnight has given Montreal an exceptional amount of good music, chief among which has been the visit of the Boston Grand Opera Company at His Majesty's theatre. The Guy Street playhouse was packed to the doors on the three evenings of the engagement but a rather small audience greeted the Wednesday matinee, at which "The Tales of Hoffman" was presented with Leotti as conductor, Queenie Scinathino, as *Olympia*; Sarame Reynolds as *Guilietta*; Bianca Saroya as *Antonia*; Barbara Maurel as *Nicklausse*; Vladimir Strelezki as *Hoffman*; Ernesto Giaccone as *Franz*; Feley Clement as *Nathaniel*. The opera was given with minute attention to details of costume and settings. M. Leotti handled his forces as if he enjoyed his task, and all the singers were in good voice, Auguste Bouillez, as *Dr. Miracle* dominating the last act with glorious voice and magnetic personality.

The opening opera for Monday night was "Rigoletto" with Jacchi as conductor. Ada Navarrete made her Montreal debut as *Gilda*, and was an instantaneous success. Essentially a singing *Rigoletto*, Eduardo de Jarazue gave a new interpretation of the part, new in its submissiveness, a pathetic figure even as a jester. Vocally, his performance was most satisfactory. Giuseppe Vogilotti was rather too violent a tenor in the part of the *Duke*. Barbara Maurel as *Maddalena* and Giovanni Martino as *Sparafucile* fitted satisfactorily into the picture. Agide Jacchia received an ovation as conductor. Signor Jacchia has a firm place in the hearts of Montreal opera-goers. Before the opera Irene Pavloska sang "O Canada" standing against a great Union Jack and after, Barbara Maurel sang "La Marseillaise," holding the tri-color of France.

Tuesday night, Tamaki Miura achieved a sensational success as *Cio-Cio-San* in

"Madama Butterfly." Never has Montreal seen such convincing acting of the star role in the Puccini opera, and while perhaps one might not call her voice a great one, it was more attractive than reports led one to expect. Her reading of "Un Bel Di" has never been equalled here as an expression of mingled hope and pain, and at the conclusion of every act, she received storms of applause. Irene Pavloska as *Suzuki* was equally good. Tovia Kittay has a charming voice but his acting as *Pinkerton* was altogether negligible. Graham Marr was a dignified and sympathetic *Consul* and Ernest Romario, a *Goro* who was always in the picture.

Wednesday night "Lucia" with Navarrete giving the most amazing display of vocal pyrotechnics remembered in His Majesty's Theatre. She soared to amazing heights in the "Mad Scene" and added the waltz song, usually omitted, sprinkling it with staccato notes, trills and cadenzas. Her performance quite overshadowed the other singers, though Omero Perrego as *Edgardo* sang with lovely quality of tone and Ernesto Giaccone as *Arturo* was excellent. Giovanni Martino sang *Raimondo* in convincing manner, displaying both vocal and dramatic power, and de Jarazue was heard

to advantage in the part of *Ashton*. Jacchia as conductor was in his happiest vein. Costuming and scenic effects in all the productions were perfect in every detail and the chorus work throughout was excellent.

On the opening night of the opera, Emilio de Gogorza gave a most artistic recital in Windsor Hall, under the auspices of the Soldiers' Wives' League of Montreal. Owing to strong rival attractions, the audience was not so large as might have been expected, but those who were present had a musical treat, for the singer was in glorious voice and evidently in happy mood. The program was divided into four groups, Old English, Spanish, French, and modern English songs, all sung with exquisite art. The audience was most enthusiastic and compelled a repetition of several numbers. Helen M. Winslow was a sympathetic accompanist, always in accord with the moods of the singer.

On Tuesday evening, the Dubois String Quartet gave a concert in the Ladies Ordinary of the Windsor Hotel, before a good audience, when the program consisted of Op. 45, Cui; Sonata for cello and piano, Op. 58, Mendelssohn, Louise de Sola and J. B. Dubois; Quartet, Op. 18, No. 5 Beethoven.

On Thursday, Evelyn Boyce announced that the Alda recital, scheduled for that night in Windsor Hall, would be postponed until Jan. 14, owing to the prima donna's indisposition. On Nov. 12 Jacques Thibaud gave a violin recital in Windsor Hall, which was not very well attended, though needless to say, every number on the program was given with consummate art. Nicholas Schmeer was the accompanist and the concert was under the direction of C. Lamontagne.

On Nov. 13, Dr. H. C. Perrin, director of the McGill Conservatorium of Music, lectured before the Women's Art Club on "The Evolution of Music in England." His illustrations followed the musical life of England since the Reformation, the ballad of the 15th century; the collection of madrigals made in 1601; and in later years, Field's nocturnes, which had helped Chopin in his work; and of the orchestral and pianoforte work which belongs almost exclusively to the present century. Dr. Perrin also played the overture to the Cornish Opera written by Ethel Smyth, "The Wreckers."

The Canadian Red Cross Society acknowledges a cheque for \$500 from Margaret Woodrow Wilson, part of the proceeds of Miss Wilson's recent concert here. I. L. A.

### Linnie Love and Lorna Lea Join Musicology

Linnie Love and Lorna Lea, the well known soprano and contralto, have just purchased a corner double lot near the water front and park at Musicology. They intend to spend their summer months there and later will build, so that they may have their own summer homes. Linnie Love sang two groups of songs recently at Passaic, N. J., at a musicale and lecture given at the Woman's Federation, and was warmly received.

### Brooklyn Mundell Club Gives First Afternoon Musicales

The Mundell Choral Club of Brooklyn gave its first afternoon musicale on Nov. 14 at the home of its new president, Mrs. Carroll Leta Nichols. The soloists were Mrs. Louis French Page, Mrs. Robert Gardner Mason, Mrs. Charles Gilbert Raynor and E. Miriam Dinkelspeil, with Marguerite Falke and Maybelle Heyer at the piano. A delightful program of classical and modern songs was presented. A. T. S.

### Brooklyn Hears "Light of Life" Under Alfred Cornell's Leadership

Alfred Y. Cornell, well-known vocal teacher and organist and choirmaster of the Church of the Pilgrims, Brooklyn, gave Elgar's "The Light of Life" at the evening service on Sunday, Nov. 25. The choir and solo quartet, including Grace Kerns, soprano; Rose Bryant, contralto; Charles Harrison, tenor, and Andrea Sarto, basso, sang admirably. The chorus was commendable for fine attack, delicate shading and tonal beauty. The organ accompaniment was augmented by a string quartet from the Philharmonic Orchestra. A. T. S.

### Give Recital to Dedicate Knights of Columbus Hall at Camp Upton

YAPHANK, L. I., Nov. 30. — The Knights of Columbus Auditorium at Camp Upton was formally dedicated on Nov. 28 with a recital by Thomas Egan, tenor, and Mme. Lillian Breton, soprano. Besides a program of classical numbers, they sang all the popular war songs of the day, with the boys joining in the chorus. Mr. Egan is devoting his entire time to singing for war relief.

### New Army Song Written by Private A. Louis Scarmolin

A new army song has just been written by A. Louis Scarmolin entitled "We'll Keep Old Glory Flying" to words by Carleton S. Montanye. The composer, a resident of New York, is now a private at Camp Dix.

The Strand Symphony Orchestra, under the direction of Adriano Ariani, presented during the week of Nov. 26 a movement of Beethoven's Second Symphony, "Romantic" Overture, by Hawkins, and Tchaikowsky's "Nutcracker" Suite. The soloists were Mery Zentay, violinist, and Herbert Waterous, bass.

### SOPRANO RETURNS TO AMERICA AFTER SUCCESSES IN ITALY



Stella Norelli, American Coloratura Soprano

Among the younger American operatic singers who have won success in Italy is Stella Norelli, who recently was heard in the Italian benefit performances at the Brooklyn Academy of Music, scoring in "Lucia" and as *Rosina* in Rossini's "Barber of Seville." It was in the latter part that Miss Norelli made a notable success at the Teatro Rossini at Pesaro, the birthplace of Rossini, a city considered to be one of the most critical in Italy.

After winning favor there she was engaged to sing in Prato, Genoa, Bologna and other cities in the rôle of her repertoire, including *Marguerite* in "Faust," *Nedda* in "Pagliacci," *Rosina* in the "Barber," "Rigoletto," "Puritani," "Traviata," *Filina* in "Mignon" and several others. In 1915, several months after her début, she was engaged for the Royal Opera at Moscow, but unsettled conditions in Russia made it impossible to give the season. Conditions in neighboring countries were also far from satisfactory and so Miss Norelli decided to return to her own country, America.

Shortly after her arrival here she was chosen to sing leading rôles in a company that made a tour of Cuba. On this

tour she was especially successful as *Lucia*, this opera being requested in every city visited by the company, as Miss Norelli's success in the rôle had been circulated from town to town. Last week Miss Norelli created the soprano rôle in "Evandro," a new opera by Stefano Guerrieri, a young Sicilian composer, at the Garden Theater, New York.

### Three Musicales Please Asbury Park Hearers

ASBURY PARK, N. J., Nov. 26.—Three musical programs, arranged by Mrs. Bruce S. Keator, former organist of the First M. E. Church of this place and organist of St. Andrew's M. E. Church in New York, were given at the Bazaar held in the Beach Casino. The feature of the first program was "Flora's Holiday," a cycle of old English melodies for four voices by Wilson, given by a quartet consisting of Mrs. Hubbard, Mrs. Markell, Mr. Pierce and Mr. Birdsall. The second program consisted of a recital in costume given by Mabel Percival Collins and Mrs. Bailey. The final program consisted of songs of "Our Boys," under the direction of Mary Lawson Leech. The soloists were Arthur Rogers, A. E. Sidwell, Nelson Lillagore and Morton Smith. L. S.

### Zoellner Quartet and Trio de Lutèce Heard at Grinnell, Iowa

GRINNELL, IOWA, Nov. 30.—The Zoellner Quartet appeared recently, giving a program ranging from classical Beethoven to modern numbers by Goossens and Skilton. As a closing number they offered Dvorak's "American" Quartet. The players were enthusiastically received and were compelled to give several encores. The Trio de Lutèce was also heard in an interesting concert in Herrick Chapel on Nov. 9, creating an excellent impression both in their ensemble and solo numbers.

Cecil Fanning and H. B. Turpin will be guests of honor at the dinner given by the Cleveland Men Music Teachers' Club of Cleveland, Ohio, Dec. 10. Mr. Fanning will also be soloist at the concert given by the Baldwin-Wallace Conservatory of Berea, Ohio, Dec. 11.

Olive Nevin, soprano, a cousin of the composer, Ethelbert Nevin, gave her first New York recital at the Princess Theater on Tuesday afternoon, Dec. 4.

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## Rôle of the Musical Manager: When and Why It Is Important

Writer Pleads for an Unbiased Attitude Toward the Agent—  
"Without Him Average Artist Would Soon Strike a Snag"  
—Frequently Saves Musicians' Money and Wards Off Assaults on Their Nerves—Looking at It from the Manager's Side

By ADA CRISP

THERE is still in existence a book which was formerly very generally read, but now seems to be well-nigh forgotten among men, called the Bible. In it is a remarkable literary production entitled "The Book of Job," and theologians have engaged in long discussions as to where the gentleman named acquired his remarkable stock of patience. From long study, I am convinced that Job must at one time have been a musical agent.

There are some diseases which appear to spring up with a degree of regularity, among them cholera, infantile paralysis and anti-agentitis. This latter seems to be a kind of fever which assails the young in musical matters, and is far more annoying than dangerous. Its worst feature is that it is most likely to

affect the minds of juvenile musical artists, those who are without experience or reliable guidance, and it leads them to believe that there is some quick and easy way to prominence and wealth, with incidental applause, better than the employment of musical agents.

### "Anti-Agentitis"

The disease usually incubates in the fertile brain of newcomers among music critics and writers. With some apparent astonishment, which seems as ingenuous as it is odd, the reformer discovers that in the past there have undoubtedly been some abuses among the practices of the agents. And there are examples of sharp dealing here and there to-day, and will be others to-morrow. There is probably no branch of commercial endeavor in which all the practitioners are angels or saints, but this does not affect the attitude of the "little fixer" of such things. He straightway assumes that

all agents are robber barons, who loll in office armchairs and meditate as to how they can best entrap the unwary musician into paying them some hundreds or even thousands of good dollars, in return for services which are described as being practically valueless.

This, to use an undignified but emphatic word, is bosh. If there were needed any evidence that the place of the musical agent is a most important, even indispensable one, surely it could be found in the fact that even the greatest of artists, like Caruso and Mme. Alda, invariably use their services. If agents are so valuable to those who are best in a position to help themselves, is there any doubt that impresarios can be of far greater service to youthful, unknown and utterly inexperienced artists? And if I am writing for the benefit of any class, it is for these same artists, that they be not misled by cheap sophistry.

When one subjects to analysis all this criticism, if such it may be termed, of agencies and agency methods, one finally obtains a residue of fault-finding that the agent ever makes a profit on his work. Such a practice is considered almost criminal. The department-store proprietor may grow wealthy, and does. A steel rail maker may be a Croesus. Every other chap can lay up treasure in stocks and bonds, but for some occult reason an agent never should make money. He should be a combination of philanthropist and "dampfool."

### "An Indispensable Aide"

Let the young artist, who has aspirations to embark upon the troubled ocean of professional life, think for a few moments of what he or she would accomplish if left to his or her own resources in the matter of securing engagements, or publicity, or anything else. Why, the

least consideration of the subject will demonstrate that after obtaining one or two openings at societies before which an appearance would be desirable, the artist is literally at sea as to how to set about securing others. Will she get the Philharmonic or Symphony Societies to listen to her? Will Mr. Strinsky or Mr. Damrosch come a-running to listen to her sing? I trow they will not. A very little effort on an artist's part will prove how steep and thorny is the path which leads to engagements. And in the cases of other out-of-town managers whom she may address—why, she is absolutely unfitted by temperament, or experience, or natural taste, to bargain with them; and if she attempts it, she will speedily find that she has invariably got much the worst end of any negotiation. The very acuteness of the agent, the thing to which the young newspaper writer of our imagination makes his objection, that is the salvation of the artist. She may not be in the least able to protect her own interests, but her shrewd, smart agent is. He may wear his hat on the side of his head; he may smoke in her presence, and very bad Reina Disinfector his cigars may be; but he "knows the game."

Then, too, an artist is supposed to be in good physical condition to make the best possible impression, or to do herself justice. Suppose the musician has just had the wordy war with a concert-hall manager which her own representative has just concluded, and which leaves even his case-hardened soul tried as though by fire. Will the artist be in any sort of condition to make a creditable public appearance? Not so you would notice it. And there are often such quarrels, as every experienced artist and every manager knows. Matters will go wrong, now and then, and the performer who tries to be her own manager is as foolish as the person who tries to be his own lawyer or doctor. This enumerates but a few of the reasons why the musical agent should be allowed his place in the sun.

It is so easy, so very easy, to say: "All the agent does is to hire a hall, to issue photographs, to buy advertising," etc. But all these things are not so very easy to do, and when it comes to hiring halls, one is dealing, perhaps, in the hundreds or thousands, and it is no difficult matter to pay a price infinitely in excess of what an agent would pay for a hall or opera-house or what-not, in any city of the land.

My own particular business happens to be the obtaining of publicity. Does the youthful artist think this is an easy pursuit, that newspapers are waiting with eager editors to receive personal or other items about her fine, fresh young voice? Does she feel she can handle her own publicity? Well, she will fill Aeolian Hall with a fine lot of dead-and-gone newspaper "rounders" who pose as critics and never could get a line nowadays into a newspaper with an axe.

No, my dear and ambitious friends of the musical profession, the agent is not a useless piece of timber, or a rank fraud, or a burglar. He is as necessary and as legitimate in the services he renders as the doctor or lawyer aforesaid, and frequently he is a dozen times more capable.

### Finding the Right Manager

It would seem almost idle to argue the question of the desirability of employing agents were it not for the sporadic attacks upon the latter which I have alluded to above. Of course, one should use a reasonable degree of caution as to whom one employs. You would not take a cook without references, probably. In the case of an agent, the mere fact that he has been in business for some years is in itself an evidence of his ability, at least, for it is no easy vocation. As to his honesty, the manager who treads the crooked path invariably leaves some footprints in his trail which point the truth indubitably. Do not be misguided by arguments which finally prove only that an agent has made some profit, perhaps even 50 per cent, after his work for you has been done. He is not employed to spend every cent you give him in your behalf, exclusively, you know. Recollect, also, that he has high rent, lights, insurance, clerk hire and all the usual overhead charges of any business. He does not profit by every dollar he does not lay out for you. There are plenty of reliable agents, and the young artist can save enough through the services of such a one in a season to more than offset any apparently excessive charge that he may make. Listen to the really successful artists you meet, and disregard the army of sore-heads, of failures, of lazy, incapable ones you will meet, and you will find that they themselves arrange all their engagements through agents. Do you require any further answer than that?

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## FREDERICK GUNSTER FÊTED ON HIS TOUR IN MIDDLE WEST



Frederick Gunster with Mrs. A. J. Ochsner in Chicago

The above picture shows Frederick Gunster, the tenor, with his hostess, Mrs. A. J. Ochsner, president of the National Federation of Music Clubs, at her home in Chicago, where Mr. Gunster visited a week during his recent tour in the Middle West. Mr. Gunster's concert engagements in Chicago were interspersed with several pleasant social functions in his honor, notably a large reception, at Mrs. Ochsner's residence.

### OMAHA ORGAN DEDICATED

Gift of Senator Willard—Two-Piano Recitals Predominate

OMAHA, NEB., Nov. 22.—The public was recently given an opportunity to hear the new organ at the First Presbyterian Church, the gift of Senator Willard and Jessie Millard as a memorial to the late Mrs. Millard. The instrument was played excellently by Louise Shaduck Zabriskie, the new organist of the church. She was assisted by Louise Jensen Wylie, soprano. This was the first important organ recital since the organization of the Nebraska Chapter of the American Guild of Organists, of which Ben Stanley has been appointed dean, and Dean Tancock of Trinity Cathedral, chaplain. Other executive offices are filled by Henrietta Rees, Mrs. Zabriskie, J. H. Simms, J. F. Frysingier and Dr. Mayhew of Lincoln, Martin Bush and Vernon Bennett.

Among numerous successful musical events of the immediate past the annual piano recital of Martin Bush stands out.

Mr. Bush played a Hofmann arrangement of four Dutch folk-songs and several other numbers.

The two-piano recital vogue has struck Omaha. Dorothy Morton and Adelyn Wood, two young pianists, gave a two-piano recital for the benefit of the Armenian Relief Fund.

On the following evening a two-piano recital was given by Mr. and Mrs. Cecil Berryman, who have often been heard in two-piano works. They add much by informal talks upon the compositions played. E. L. W.

### BALTIMORE QUARTET IN NEW WORK BY STRUBE

Composition Warmly Received—Large Audience Greets Russian Symphony—Concerts Numerous

BALTIMORE, MD., Nov. 21.—The Art Gallery of the Peabody Institute made an ideal setting for the first concert of the second series given by the Baltimore String Quartet last night before a fashionable audience. The salon is admirably suited for these ensemble evenings and with each succeeding concert the charm of chamber music deepens. The program contained a Mozart Quartet and a Quartet by Gabriel Fauré. In the latter number George F. Boyle assisted in brilliant style at the piano. The novelty of the evening was a new Sonata for violin and piano of Gustav Strube, which was presented by George F. Boyle, pianist, and Joan C. van Hulsteyn, violinist. In this composition Mr. Strube has constructed a work that is colorful and strangely conceived as to tonal scheme. Rhythmically the three movements of the sonata afford contrast; their moods offer variety, and the poetic suggestion is apparent. After the presentation the composer was given appreciative applause and had to bow again and again. The personnel of the Quartet is as follows: Joan C. van Hulsteyn, Orlando Aprea, Max Rosenstein and Bart Wirtz.

The Russian Symphony Orchestra, Modest Altschuler, conductor, gave a benefit concert under the auspices of the Handicraft Club at the Lyric on Friday evening, Nov. 23. A program of Russian music gave the spirited orchestra opportunity of gaining many admirers, for Mr. Altschuler presented interesting compositions that were played attractively. The occasion had special local interest, as it marked the appearance of Elizabeth Gutman, the Baltimore soprano, who has earned the distinction of presenting unique Yiddish and Hebrew songs. Miss Gutman was heard in a group of four songs, a Lament (composer unknown), "Mushrooms" of Moussorgsky, Tchaikowsky's "At the Ball" and Paschaloff's "The Child." Her singing was full of deep suggestion and the poetic contents of each song was dramatically interpreted. The orchestration of the songs used by Miss Gutman had been specially made for her by local musicians, Abram Moses and Franz C. Bornschein, and by the former Baltimorean, George Siemmon. Carolyn Cone-Baldwin, pianist, made a favorable impression with the Liszt E Flat Concerto.

The fifth Peabody recital on Friday afternoon, Nov. 23, was given by Edna Dunham Willard, soprano; Abram Goldfuss, violinist, and Howard R. Thatcher, accompanist. This was the first local appearance of Mme. Dunham-Willard and, having recently become active as a vocal instructor at the Conservatory, naturally much interest centered about

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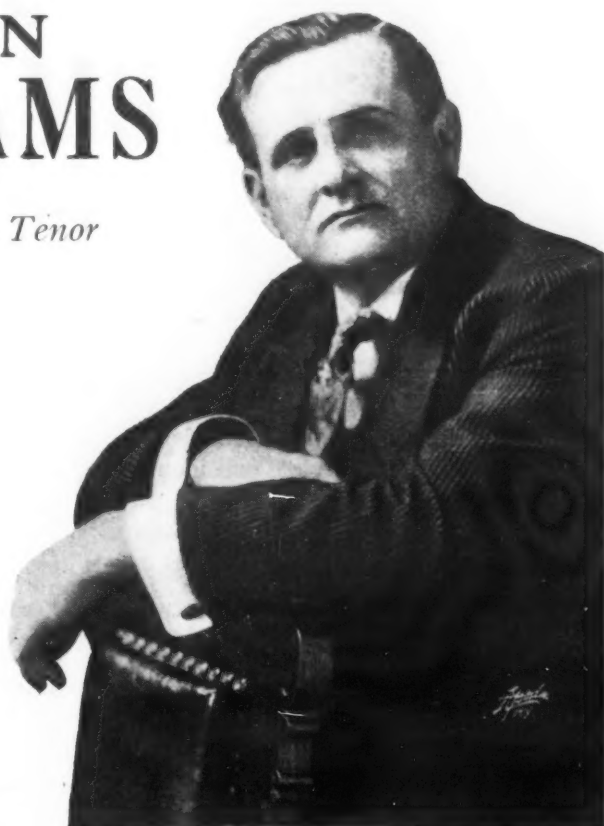
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her work. The impression made was thoroughly satisfactory, both from the point of vocal skill and musical insight. Her song groups were heard with much delight. Abram Goldfuss is a product of the institution and accredited himself nobly at this, his initial professional hearing. Howard Thatcher's accompaniments supported the soloist admirably.

Two evening musicales, given at Albaugh's Theater, on Nov. 20 and 21, under the auspices of the National Society for Broader Education, by Jules Falk, violinist, assisted by Gertrude Arnold, contralto, and Malvina Ehrlich, pianist, pleased audiences of young people. The special significance of these concerts and the worthy purpose of the society which fostered them met with hearty approval. The artists were heard to fine advantage and contributed their efforts with zeal.

Fritz Kreisler appeared at the Lyric on Thursday evening. His playing was of great beauty and the program had to be extended by many encores.

The Misses Mixer of Philadelphia presented their "Miniature Doll's Opera" and "Cinderella" at Albaugh's Lyceum Theater on Friday afternoon, Nov. 23, before an audience which comprised many tiny tots, as well as interested grown-ups. F. C. B.

New Cantata Sung at Reformation Service in Albany, N. Y.

ALBANY, N. Y., Nov. 26.—The cantata, "The City of God," written by H. Alexander Matthews for the 400th anniversary of the Reformation, was sung on Nov. 18 in Harmanus Bleeker Hall at the celebration of the Albany churches by a chorus of 300 voices, organized and conducted by Frederick W. Kerner and accompanied by an orchestra of forty pieces, led by Thomas DeStefano. The work of the singers, comprising the choirs of the Albany Lutheran churches, was highly commendable. The soloists

were Mrs. Christian T. Martin, soprano; Frederick J. Maples, tenor, and Edmond Northrup, baritone. An impressive feature of the program was the Lutheran vesper service, given by the chorus and orchestra, the orchestration being arranged by Mr. Kerner. The chorus and orchestra will continue as a permanent organization, under the direction of Mr. Kerner.

### TWO CONCERTS IN HARTFORD

Choral Club and Philharmonic Orchestra Inaugurate Season

HARTFORD, CONN., Nov. 24.—A large audience greeted the Choral Club, Ralph L. Baldwin, conductor, when it gave its first concert of the season at Parson's Theater on Nov. 20. This society consists of about seventy male singers of the city, and this is the eleventh season of the organization. The club was assisted by Laeta Hartley, pianist. The audience was enthusiastic and Miss Hartley responded with encores. The chorus was conducted by Mr. Edward F. Laubin, whose splendid support added greatly to the success of the evening.

The Hartford Philharmonic Orchestra gave the first concert of the season at Parson's Theater, Nov. 21. Robert H. Prutting conducted and Ossip Gabrilowitsch was the assisting soloist. There was a good sized audience and the public rehearsal in the afternoon was well attended. The opening number was the "Star-Spangled Banner" and the remainder of the program was as follows:

Beethoven, Symphony No. 5; Mendelssohn, Concerto No. 1 in G Minor; Hubert, "Love Scene" for String Orchestra, Op. 12; Humiston, Southern Fantasy; Gabrilowitsch, (a) Elegy in C Minor, (b) Caprice-Burlesque, Op. 3; Rossini, Overture to "William Tell."

The ensemble work of the orchestra was unusually good and the audience showed appreciation by generous applause. T. E. C.

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SEATTLE, WASH., Nov. 20.—The first open meeting of the "Civic Orchestral Society of Seattle," was held in Fischer Recital Hall, Nov. 14, and the auditorium was well filled. The organization was perfected during the past month and the following officers elected by the Board of Governors. Teel Williams, president; Harvey J. Woods, first vice president; Ralph Horr, second vice president; L. George Hager, corresponding secretary; David Scheetz Craig, recording secretary; P. J. Bornstein, treasurer; trustees, E. P. Ederer, R. S. Walker, J. J. Agutter; executive board, Hale E. Dewey, A. S. Stusser, Dr. E. S. Boyer, Moritz Rosen, Mrs. Mary I. Engler; Carl Ellis Epper, general musical director.

The speakers at this first open meeting were, Teel Williams, president; Nathan

Eckstein, who is one of Seattle's most influential citizens and a member of the Board of Education; Mrs. Mary I. Engler, a woman well versed in civic affairs; David F. Davies, director of music in the High Schools, and Carl E. Epper, musical director.

The object of the organization is to promote musical appreciation and furnish a medium through which amateur, non-professional and semi-professional musicians may find an opportunity for development in orchestral work; a training which will fit them to become members of any orchestral organization. It will give singers and pianists experience in ensemble work, and will be a strengthening factor in community singing.

The fact was brought out that in the High Schools of Seattle there are over 350 violinists registered each year, and other instrumentalists in proportion, and that when these young men and women leave school there is no organization to which they can belong, and this alone would make it seem worth while to furnish this means for their further development.

No guarantee fund is solicited and the membership fees include tickets to the concerts which will be given at popular prices.

The orchestra is to consist of from seventy-five to one hundred members, and already over two hundred musicians have applied for membership.

Mr. Epper, who has been chosen director, has spent many years in orchestral work, for a considerable time in Berlin with Doctor Ernst Kunwald, director of the Cincinnati Symphony Orchestra. A. M. G.

### Adolph M. Foerster Compositions Given by Music Study Club

At the home of Mrs. Harold W. Ford, Highland, N. Y., on Tuesday afternoon, Nov. 6, the Music Study Club of Highland gave the following program of the piano, vocal and violin compositions of Adolph M. Foerster, of Pittsburgh, Pa.: Piano, Festival March, Op. 32; songs, "Those Eyes of Thine," "After the Revel," "An Evening Song"; piano, Tarantelle; songs, "Russian Lover's Song," "Nights of Music"; violin, Duo, Op. 36, No. 3; Romance; songs, "The Fir Tree," "Song of Hope"; piano, "Eros, Pretty Marie"; songs, "Am Meer," "Nubian Girl's Song," "Cupid Armed"; violin, Novelette, Op. 36; song, "The Spacious Firmament." Papers were read by Mrs. George H. Brown and Rev. George H. Scofield.

### Jules Falk and Aides Give Concerts in West Virginia

HUNTINGTON, W. VA., Nov. 19.—Julius Falk, violinist, assisted by Miss Ehrlich, pianist, and Gertrude Arnold, contralto, appeared in a pair of concerts on Nov. 14 and 15. Mr. Falk gave numbers by Dvorak, Kreisler and Hubay. He played with excellent style and was much applauded. Miss Ehrlich accompanied Mr. Falk admirably and Miss Arnold won esteem in several groups of songs. The artists appeared recently in Charleston, W. Va., and Marietta, Ohio.

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## ST. LOUIS ACCLAIMS SYMPHONY BY D'INDY

**Orchestra and Pageant Choral Concerts Introduce Many Noted Artists**

ST. LOUIS, Mo., Nov. 24.—The second regular symphony concert yesterday afternoon afforded one of the most enjoyable programs that Mr. Zach has offered. It abounded in deep contrast, and despite the fact that there were only three numbers it was a very full afternoon's enjoyment. It opened with Beethoven's Third Overture to "Leonore," Op. 72, which was finely done. Then came Harold Bauer, the famous pianist, in a most satisfying reading of the Schumann "Concerto in A Minor, Op. 34." Rarely has the work ever been performed with such beauty as it was given at this concert. Mr. Bauer was given riotous acclaim after the Concerto, but his part in the program was not over. The last half was devoted to the Vincent D'Indy "Symphony on a French Mountain Air" for piano and orchestra. It was the initial performance here of the great French composer's work and was given full justice. Mr. Zach, the orchestra and Mr. Bauer overcame seemingly unsurmountable technical and musical difficulties in their presentation of the work. The last movement, "Animé," brought the audience to spellbound attention. At its close artist, conductor and orchestra members were applauded for many minutes.

On last Tuesday night at the Odeon that masterful old oratorio, "The Creation," was given in faultless style by the Pageant Choral Society under Frederick Fischer and a trio of soloists, who added to the occasion in such a way as to make a perfect performance. Olive Kline was the soprano, William Wheeler, tenor, and Henri Scott, basso. It was the finest bit of mixed choral singing that has been heard here in years. Not only was their tone excellent and of sufficient volume, but Mr. Fischer's shading and attack were joys to hear. Miss Kline's solo and duet work were highly satisfactory, and Mr. Wheeler, a newcomer here, was fully up to the requirements of the part. Henri Scott was especially fine, his excellent enunciation and the resonance of his voice standing out at all times. The chorus numbered about 200 voices, assisted by the entire Symphony Orchestra, and they were heartily received. Mr. Fischer's inexhaustible efforts are bringing forth fruits that are a great credit to the city. C. A. Cole assisted at the piano.

The week brought another St. Louis debut when the Cherniavsky Trio appeared at the Sheldon Hall on Thursday night. The opening number was an Arensky Trio, which they did with refinement and taste. Jan showed his pianistic abilities next in the way that he performed a group containing Chopin and other old composers' works. Mischel then played the Boellman "Variations Symphoniques" for cello, which was fol-

lowed by a group by Leo on the violin, comprising the first movement of the Tchaikowsky "Concerto in D Minor," which was performed with such finesse that he was forced to respond with three encores, something unusual for a St. Louis audience to demand. The final number on the program was a group arranged entirely by the players, consisting of "Romance Oriental," by Rimsky-Korsakow; "Serenade," by Arensky, and "At the Stream," by René de Boisdeffre. The accompaniments were finely done by Alex. Czerny.

The "pop" concert last Sunday was made auspicious by the appearance of an American pianist, Walter Chapman, who has appeared with the orchestra in the South, but made his initial local appearance at this time in the first two movements of MacDowell's "Concerto No. 1." After the first few phrases the audience was quick to recognize the young pianist's ability. His playing was clean-cut, refined and embodied a truly good musical insight. Kriens's "Suite in Holland" and Tchaikowsky's "Andante Cantabile" were the principal orchestral numbers, both being given a good reading by Mr. Zach and the orchestra. H. W. C.

### Second Musicale by Women's Philharmonic Society

The second afternoon musicale and reception of the Women's Philharmonic Society, Amy Fay, president, took place last Saturday in Studio 839, Carnegie Hall. A large and appreciative audience greeted the artist. Elizabeth Sopping, pianist, played the Chopin Fantasia in F Minor and a group of pieces with wonderful effect. Helen Heineman, soprano, was equally fine in an aria from "Cavalleria Rusticana." Mary Stuart, dramatic reader, gave Poe's "Raven" and "Carlotta Mia" by Daly, and Mme. L. Coén presided at the piano. Mrs. Leila H. Cannes is chairman of entertainment and Mrs. David Graham, chairman of reception.

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## Boston Hears Two Unique Quartet Ensembles on Same Day

Concerts by "Société des Instruments Anciens" and Boston Symphony Brass Quartet in Vivid Contrast—First Named Event Somewhat Disappointing—Symphony Men Present Well-Worn Pieces from Operatic Répertoire—Samuel Gardner Welcomed by Delighted Audience at Recital

BOSTON, Dec. 2.—We sing a song of instruments. Gladly would we sing a song of singers, but Thanksgiving Week gave us no motif, no theme which we might elaborate into a paean of praise for soprano or mezzo, baritone or profundo. Stringed instruments of an earlier time, a brass quartet, a violin with piano accompaniment—let this be our song.

A year ago, on a hideous afternoon in February, we heard for the first time the Société des Instruments Anciens and Marie Buisson, cantatrice. The outstanding features of that rare program were the perfection of the ensemble, the virtuosity of Régina Patorni (harpsichord), the exquisite art of Marie Buisson and the genius of Henri Casadesus (violet d'amour). This year, on Monday afternoon, Nov. 26, we had the expectation of hearing the same organization, with Madame Buisson supplanted by the brilliant Mme. Gills (according to the announcement). There was no singer. There was no harpsichord. There was a change in the personnel of the quartet. No one here seems to know the reason for the disappointment—and disappointment there surely was! Without a singer the program was monotonous in color—a fault that would doubtless have been escaped if only Régina Patorni and her harpsichord had been in evidence. The "harpe luth," a lovely thing to look at and a pleasant thing to hear, was ably played by Madame Casadesus. But it cannot vie with the harpsichord either as solo or as ensemble instrument. Nor did the playing of the quartet of viols compare favorably with the playing of a year ago. Henri Casadesus, on the other hand, manipulates his violet d'amour more fascinatingly than ever. His "Concert en La Majeur," by Asioli, was the high water mark of Monday's program. Its *Andante* captured the audience, the *Andante* which seemed to one reviewer to

strike a deep note in contrast to the rest of the music to which "noble dames at the Trianon might have fluttered their painted fans and sighed in answer to their wooers; music to which the gods and goddesses of the royal ballet might have danced in formal costumes."

### Brass Quartet Makes Bow

The concert on Monday night at Steinert Hall was a horse of another color. This too was music in the quartet form; but the clinging gown and the high-heeled boot of eighteenth-century strings gave way to the starched shirt, bulging trousers and heavy shoes of nineteenth-century brass. It was the debut of the Boston Symphony Brass Quartet; Simone Belgiorio, trombone and director; Bruno Jaenicke, horn; Giovanni Nappi, trumpet; Leroy Kenfield, euphonium. Martha Baird played piano solos and Arthur Fiedler played the piano accompaniments. It was a delightfully international combination, all the way from *La Belle Napoli* to the Golden West. Not so with the audience. The few who ventured out on that night were mainly bright-eyed, swarthy-cheeked Americans from Southern Europe. The Coronation March from "Le Prophète," the potpourri from "Martha," yes, the quartet from "Rigoletto" brought them happy thoughts of the homeland and they applauded lustily. Not for them the subtleties of Debussy's "Poissons d'or," as revealed by Miss Baird's playing—was it not Caruso himself who doubted his own sanity when he assisted (from a seat in the box) at the American première of "Pelléas et Melisande?" Mr. Belgiorio was down for Demersseman's "Introduction and Polonaise." He executed the Introduction admirably, then hinted to his accompanist to stop. We are left to conclude that the low temperature was cutting up high jinks with the temperamental trombone.

Samuel Gardner was welcomed by a fair sized audience at Jordan Hall on Saturday afternoon. His playing too was marred somewhat by atmospheric con-

ditions—oh, these wretched samples of weather!—but even slipping strings could not lessen the perfection of his closing group. These short pieces he played now with a smooth singing legato, now with an irresistible rhythmic nuance, until at their close an enraptured audience called for more and more. His accompanist, Emil Newman, is an indispensable coadjutor. HENRY GIDEON.

## MILDRED DILLING GIVES A RECITAL OF FRENCH MUSIC



Photo by Arnold Genthe

Mildred Dilling, the Popular American Harpist

Mildred Dilling, the American harpist, appeared before the Schubert Study Club at Stamford, Conn., on the afternoon of Nov. 26 in a recital of French music. She was assisted by Mme. Joel-Hulse, contralto. Miss Dilling was enthusiastically received in a program by Hasselmans, Massenet, Daquin, Debussy, besides several anonymous early French composers. On Nov. 23 she was heard with the Aeolian Orchestra at the New York Avenue M. E. Church, Brooklyn, where she again scored a success.

Miss Dilling will appear with Mme. Yvette Guilbert at the Théâtre du Vieux Colombier on Dec. 7 and 9; in recital before the Woman's Club at Englewood, assisted by Valerie Dusher and at Camp Merritt on Dec. 11. She was also among the artists who contributed their services at "Hero Land" on Dec. 3.

### LEGINSKA IN DETROIT

Scores in Her Two Concerts—Emma Roberts Sings with Symphony

DETROIT, MICH., Dec. 3.—Ethel Leginska, the pianist, gave two recitals last week on successive nights, filling the auditoriums both evenings. Mme. Leginska played with such an abundance of animation and abandon that she was repeatedly recalled. On Wednesday night, at the Hotel Statler, the pianist assisted the Detroit Glee Club. Allen McQuhae, tenor, contributed a charming group, in the place of Evan Williams. The chorus was directed by J. L. Edwards.

The Detroit Symphony gave an attractive "Pop" concert at Arcadia on Sunday afternoon, featuring Emma Roberts, American contralto. Miss Roberts offered a distinct novelty, "The Cry of Russia," a song without words, which made a favorable impression. The orchestra played Schubert's "Rosamunde" Overture, the Andante from Brahms's First Symphony, selections from "Aida," Bayer's "Puppenfee Waltzes," Kretchner's "Coronation March" and "Le Cygne" of Saint-Saëns. M. McD.

## DAMROSCH TAKES UP "PATHÉTIQUE" AGAIN

Favorite Work Given by Him After Long Lapse—Ganz a Notable Aide

Symphony Society of New York, Walter Damrosch, Conductor. Concert, Carnegie Hall, Evening, Dec. 1. Soloist, Rudolph Ganz, Pianist. The Program:

All-Tschaikowsky—Symphony, No. 6; "Pathétique." Concerto for Piano and Orchestra, B Flat Minor.

A Tschaikowsky program these days has lost a measure of its lure. But wherever there are music-lovers there are inevitably a goodly proportion of Tschaikowsky lovers. Carnegie Hall was well filled when Mr. Damrosch began the first ghostly *Adagio* of the "Pathétique." It is several years now, we believe, since this orchestra has performed this favorite among symphony favorites. Mr. Damrosch deserves hearty thanks for putting this score aside for a space. It deserves a rest. The "Pathétique" was excellently played. Its color-charged climaxes were imposingly built up, the sweeter and serener sections were not dragged—as they frequently are—and the shuddersome last movement was a splendid effort.

Rudolph Ganz gave a fine, healthy reading of this taxing concerto. The music, or at least the greater part of it, is happily adapted to his manly style. A masculine musician is Mr. Ganz, and his readings are essentially sane. Occasionally he thumps, it is true; but there are ample redeeming qualities in his playing. The Swiss pianist was given an unusual ovation at the end of his performance. Instead of hurrying home, the audience stayed to vent its enthusiasm, recalling Mr. Ganz a number of times. B. R.

### The Sunday Concert

At the Sunday concert at Aeolian Hall the Tschaikowsky Symphony was repeated and Mr. Ganz was again soloist, playing Beethoven's "Emperor" Concerto in place of the Tschaikowsky B Flat Minor. His performance was at all times characterized by refinement and a lack of pose of any sort, his tone full in the forte passages without being forced, and in the melodic bits he exhibited a fine *cantabile*. His best work was done in the *Adagio*.

The audience was vociferous in its applause and recalled Mr. Ganz many times. J. A. H.

### SINSHEIMERS HEARD

Quartet Plays with Great Success in Several Concerts

The Sinsheimer Quartet has recently been heard in a number of concerts with noteworthy success. On Nov. 14 they played the first of a series of three concerts at the rooms of the Contemporary Club, White Plains, N. Y. Their offerings were the Mozart B Flat Major Quartet, short pieces by Mendelssohn, Svendsen, Ippolitoff-Ivanoff and the Schumann Quintet, assisted by Erno Rappee, pianist. They appeared in Newark, N. J., at the Eliot School, on the evening of Nov. 23, in a Red Cross benefit concert, in the Dvorak Quartet, Op. 96, and Schumann Quintet, and were received with great favor. Rodney Saylor assisted in the Schumann work.

At the Ethical Culture School, New York, they are giving a series of six concerts, presenting works from Corelli to Tschaikowsky. They have already appeared there twice, on Oct. 23 and Nov. 26, and will give a concert once each month through to April.

The three New York concerts of the quartet to be held again at Rumford Hall, Jan. 3, Feb. 17 and March 17, are to be given for the benefit of the Polish Relief Fund.

Pacific Coast Cities to Hear Mabel Beddoe

Mabel Beddoe, contralto, has started her first concert tour under Annie Friedberg's management. Miss Beddoe sang with great success at the Woman's Club in Pelham, N. Y., and was immediately engaged to appear at the Westchester Woman's Club in Mt. Vernon, N. Y., for Nov. 21. Her manager has booked her so far for more than thirty concerts. Her January tour in connection with Tina Lerner, the Russian pianist, will take her to the Pacific Coast and through the northern part of Canada.

## GRETA TORPADIE SOPRANO

### ANNUAL NEW YORK RECITAL, NOV. 22

N. Y. World:

HER RECITAL A TRIUMPH.  
Miss Greta Torpadie Might Have Repeated Nearly Every Song

"If the wishes of the well-disposed audience had been gratified, Miss Greta Torpadie might have repeated nearly every number on the programme of the song recital last evening in Aeolian Hall.

"This excellent soprano had been heard here before in smaller auditoriums, and it was but natural she should wish to tempt fortune from the same platform as her sister artists. Her venture was a decided success."

N. Y. Herald:

"She is an artistic singer and has a fine, light voice of more than ordinary flexibility. She gave a delightful interpretation of Scandinavian, French, German and American songs. Perhaps the Scandinavian songs were the most interesting. Beautifully phrased and charmingly sung was Lie's 'Sne.' The audience demanded a repetition.

"Miss Torpadie characterizes her songs well. She has a talent for catching the moods of her various selections.

"An audience containing many prominent musicians applauded her numbers liberally."

N. Y. Evening Globe:

"Miss Torpadie sang with particularly good effect. Her gift of interpretation is considerable and guided by intelligence and musicianly instincts."

N. Y. Evening Telegram:

"Miss Greta Torpadie, an American soprano of Scandinavian extraction, appeared in a song recital in Aeolian Hall last night. Her beautiful voice, her growing artistic spirit and her unconventional programme united to give her listeners a real treat."

N. Y. Times:

"Greta Torpadie, soprano, a young singer of delicate and charming style, gave her recital in Aeolian Hall last evening to an audience that wanted most of her programme twice over."

N. Y. Tribune:

"Greta Torpadie, at Aeolian Hall, gave one of the pleasantest programmes in many weeks, not alone because of her discreet and expressive use of her finely vibrant voice, but especially because of her interesting choice of songs. Throughout Miss Torpadie held her audience sympathetic to her novel music."

N. Y. Sun:

"Miss Torpadie is a singer whom it is a pleasure to hear. Her style adapts itself to songs requiring in their delivery charm, sympathy and finish rather than any greater showing in dramatic emotion. She chooses songs within her limitations and sings them exquisitely. Last night she showed artistic sincerity in all she did, and her singing gave musical satisfaction for the finesse, tenderness and general intelligence it contained."

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# MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcomed, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

## "The Star-Spangled Banner" vs. "The Eroica"

To the Editor of MUSICAL AMERICA:

Naturally I am intensely interested in the patriotic discussion and movement just now on in musical circles and, as the daughter of a great pioneer and State builder, Brigham Young, whose father fought in the Revolutionary War and whose grandfather was a physician and surgeon in the French and Indian wars, I am vitally concerned in the action of the public which demands the retirement of the great musician, Dr. Muck, or his compliance with our rule, to make our patriotism a matter of public demonstration.

No one could have a higher regard for Dr. Muck's musicianship and his generous character than I have. My daughter, Lucy Gates, sang under his baton in the Berlin Royal Opera House and my son, B. Cecil Gates, as a struggling musician in Berlin, was happy to sing in the Royal Opera House chorus in order to study first hand Dr. Muck's exquisite artistry. He was unusually kind to my children and liberal always, in that narrow German artistic citadel, to American artists. Yet, Mr. Freund, and still, notwithstanding and "howsoever," Dr. Muck is certainly in the wrong and his associated pro-German musicians are also wrong in the Boston Symphony.

We do need music always and ever, but we need just now the patriotic stimulation which comes from patriotic music in order that our citizens everywhere shall be roused to support this war with treasure and life. Our boys on the fighting line need music, but they need the "Star-Spangled Banner" a whole lot more than they need the "Eroica" Symphony. It is going to be difficult enough to convince Germany that America is in dead earnest, and this little matter of setting Dr. Muck to rights will have its due weight with the cruel Hun who controls German music, German musicians and German soldiers.

As a loyal American I am wondering how much Dr. Muck gives of his salary to buy American Liberty Bonds or to support the Kaiser's wicked policy. It seems to me when American money, even if controlled by Colonel Higginson, pays the salary of German musicians, they should either support American arms or go back to the country where the coarse American dollar is now unknown. I should like to know, by the way, just how many bonds musicians buy and just how much of their salaries is turned to the American Red Cross work. Some of them get as high a salary as does President Wilson, and many get more than we pay Senators and Governors. What are they doing, these musicians?

Yours cordially,

SUSA YOUNG GATES.

Salt Lake City, Utah, Nov. 16, 1917.

## Soldiers Prefer to Make Own Choice of songs, Says Canadian Officer

To the Editor of MUSICAL AMERICA:

The efforts of well meaning persons to select songs for our soldiers are praiseworthy, but not practical. Not one appears to have ever been a soldier or gone through the mill.

The theorists are too full of patriotic airs. Nothing is so disgusting or annoying to the soldier as the constant repetition of "America," "Star-Spangled Banner," "Red, White and Blue," etc., whenever and wherever he puts in an appearance. Yet misguided persons insist on singing or playing national and patriotic airs for the boys until they could curse the airs, words and composers—and also the musicians.

The experience of an officer during twelve years' service on three continents may be of some value. When in October, 1899, the Second Battalion, Royal Canadian Regt. Inf., of which I was a member, departed for South Africa the constant repetition of "Rule Britannia," "God Save the King," "The Maple Leaf

Forever" became unbearable and such music was forbidden by unwritten law and mutual consent among the men. Singing of well-known songs was enjoyable and for a time indulged in on the march. But after 1000 miles of hard marching, forty-one battles and 181 killed and wounded men and 300 ill with typhoid and the remainder filthy, in rags, hungry, all inclination to sing had disappeared, although a good band would have been most welcome.

Rest, food, new clothing in a town near Pretoria quickly restored us to normal and concerts (without accompaniment) were numerous. During the next period of campaigning with 250 miles of marching in seventeen days singing was general, the soloists being placed in the center of the battalion, which originally numbered 1159 men, but now reduced by losses to 720. The most popular songs were "I'll Make Dat Black Gal Mine," "Oh Rolland" (a French-Canadian air) and a pretty sea song, "Blow Ye Winds."

It is useless for anyone to attempt to choose or write songs for the boys. They will do the choosing. Whether their choice be music or trash is their affair. The fewer times they hear national or patriotic airs the more pleased will they be. It is high time for civilians to cease rendering such music whenever they see a uniform. Confine such airs to the proper occasions and let the boys do their own selecting of their songs. "Tipperary" and "Pack Up Your Troubles" were not selected by committees.

A. S. McCORMICK.

Akron, Ohio, Nov. 24, 1917.

## Sealed Frontiers Render French Opera Season in Spain Uncertain

To the Editor of MUSICAL AMERICA:

I note that in quoting my letter an error crept in. One refers to Henri Ferrari as the nephew of Ambroise Thomas; Henri Ferrari is his *nom de lettres*.

Excitement reigns to-day, as Renaud, Franz and Yvonne Gall were to have left for Barcelona. No one can leave at this moment, as the French and Spanish frontiers are closed. M. Delinier, Ministre des Beaux-Arts, and M. Rauché, director of the Opéra, are in a sad state of mind, as the French season is an important one.

I am sure readers of MUSICAL AMERICA will be happy to learn that Lucrezia Bori is to sing in Barcelona and Madrid. They say she has completely recovered. Francis Rogers, the American baritone, and his wife gave a delightful concert last night at the Y. M. C. A.

I am leaving for Spain on Dec. 1 and shall sing *Manon* and *Thaïs* for the first time. I am to sing eight operas in all in the Spanish season.

Your kindness to me through the columns of MUSICAL AMERICA has played a most important part in my career, for which I thank you.

Very sincerely,

EDITH DE LYS.

Paris, Nov. 10, 1917.

## A Theory as to Why Music Is Sidetracked in the Public Schools

To the Editor of MUSICAL AMERICA:

I have never been able to understand why any community will readily and without a dissenting vote tax itself to support a school to teach algebra, ancient history or dozens of other subjects and yet will hesitate or reject a proposition to teach music. It is true that some schools give a course in the theory of music, but it is also true that seldom, if ever, is the course in music as comprehensive as the course in Latin, history or mathematics. Why? Is it custom, precedent, apathy or pedagogic inertia? Or is there some inherent weakness in music as an element of education?

What is education? To prepare for complete living, we are often told. Is there any such thing as complete living without music? Man should, and usually does, divide his time into the pursuit of his usual vocation, refreshment and sleep and recreation. How does he recreate? Often largely and instinctively with the help of music. If the high school students have an evening's entertainment, music furnishes a large part of the program. All our church services are started by music. If we wish to collect a crowd for any purpose, music is the never-failing magnet. Social life without music is unthinkable. "In time of peace music is the joy of nations. In time of war it is the safety valve. The

physical pressure of mental strain finds relief in music. The antidote for aching hearts is music. Music is an expression of love, the tone of grief, a solace of solitude." Then why has this important subject been sidetracked?

I think that I can answer this question. Our school system had its beginnings under the fostering care of the church. The church abhorred music, believing it to be of the devil. This belief was founded on Amos V, 23: "Take thou away from me the noise of thy songs; for I will not hear the melody of thy viols." The public school was originally planned to prepare for college, and very few, if any, classic or literary colleges accept music as an entrance subject. The schools have not yet been entirely emancipated from the thralldom of the colleges and hence music is sidetracked. I have filled in scores of blank forms to admit young men and young women to college, but I never remember any college asking how much work had been done in music. It is not accepted for college entrance and this puts it at a discount in the high school. In the fullness of time the American people will awake from their apathy and music will come into its own.

ALBERT EARLEY,

Principal, High School.

North Plainfield, N. J., Nov. 30, 1917.

## Does the Bar-line Cancel Accidentals?

To the Editor of MUSICAL AMERICA:

I am very anxious to have a little matter cleared up. I have just heard of a teacher who is instructing her pupils that the accidental is not canceled by the bar, but continues indefinitely until the flat or sharp is restored to the note by placing same to the left of note. I was always taught that this unnecessary sharp or flat was placed before the note, for the benefit of careless readers. This teacher states that the decision to withdraw this long-valued power of the bar was arrived at and announced at some national musical convention. Please set my mind at rest on this point and oblige.

Yours very truly,

MRS. J. S. PLEASANTS.

Laurel, Miss., Nov. 5, 1917.

[We know of no decision made to change the rule as long established. Composers, however, vary in practice, and one can find quite a number of scores in which the accidental, though not written down in the following measure or measures, continues to exert its effect until the contrary is indicated.—Ed. MUSICAL AMERICA.]

## How Savannah Became Acquainted with a New Cantata

To the Editor of MUSICAL AMERICA:

Again is Savannah indebted to your wonderful paper. A big musical celebration of the Quadri-Centennial of the Protestant Reformation is taking place this week, and Savannah is the only city in the South that has had such a great celebration of this notable event.

The idea began with the reading of a notice about "The City of God" by H. Alex Matthews, which appeared in your columns in the early spring. A copy of the work was secured, which resulted finally in the gathering together of the largest local chorus Savannah has ever had, and the enlistment of all prominent and other singers, directors, and accompanists, who gave their aid generously and made possible a brilliant production of "The City of God." So much enthusiasm has been evidenced that hopes of effecting a permanent choral organization are strongly entertained.

Yours faithfully,

AN INTERESTED SUBSCRIBER.

Savannah, Ga., Nov. 12, 1917.

## A Protest

To the Editor of MUSICAL AMERICA:

The musical public must have received a rude jolt when they read the sad news that Fritz Kreisler, the incomparable violinist and artist par excellence, the man who delighted us and gladdened our hearts and senses for so many years, intends to cancel all his remaining engagements on account of the hysterical and absurd patriotism of a few misguided people. No doubt he was provoked by this foolish attitude, but he should also realize that this is not a case of "follow the leader," as in political issues, that the mass of music-loving people has a

clearer and wider vision and will solidly stand behind him.

We read that in some prison camps in Germany the French have organized singing societies, that the guards, including the Commandant, listen with delight to their singing and here in democratic America some misguided people want to prevent Fritz Kreisler from playing for us and delighting us because he happens to be an Austrian subject. Surely, this is one of the most astounding stupidities ever heard of. If we measure up Fritz Kreisler's activities in America, all these years, his love for this country, his democratic ideals, his firm hold of affection of the musical public, if we realize the irreparable loss to art should he, who so often aroused us to finer achievements, withdraw from the concert stage, perhaps leave us forever, it is high time to arise, to protest, to convince him that the mass of the music-loving people of our great republic, the musical communities he so often delighted with his irreproachable art cannot afford to lose him.

Every musical club or society in this broad land of ours should exert itself to enter protest and reassure him of its affection.

HENRY JACOBSEN.

Rochester, N. Y., Nov. 27, 1917.

## But It's Difficult to Get "San Francisco" in a Short Headline!

To the Editor of MUSICAL AMERICA:

For years I have read your valuable paper and consider it excellent, but I would like to call your attention to one error which you are in the habit of making. In some of your headlines you refer to San Francisco as "Frisco," which all true Californians resent.

When we have such a beautiful and musical name for our Western metropolis, why should it be distorted to something so unmelodious as "Frisco"?

I assure you the word "Frisco" is considered vulgar slang and is employed only by the lowest class of people here. Imagine my amazement when, on a recent visit in New York, I heard the most cultured people speak of "Frisco."

Kindly correct this one fault in your otherwise perfect musical journal and please your host of Western admirers.

Yours for harmony,

ANITA LEJEUNE.

San Francisco, Cal., Nov. 14, 1917.

## Examples of "Frightful Hymns" That Were Used in the South

To the Editor of MUSICAL AMERICA:

With regard to "Frightful Hymns" referred to in the letter from Mr. Schoen in your issue of Nov. 24, I should like to add an experience of my own along the same line. I was at one time soloist in a prominent Presbyterian Church in a large Southern city. One of my extra duties was to lead the singing in the afternoon service of the Sunday school. Two of the hymns I remember with peculiar distaste. One was sung to the tune of "Nita, Juanita," the words being "Jesus, My Saviour, Oh How Dear Thou Art to Me." The other was "What Shall We Do with the Man Called Jesus?" The tune of this latter, I am told, although I will not vouch for it as a fact, was originally "What Will We Do with a Drunken Sailor?" It will easily be seen that in either case the inseparable recollections called up by the music were scarcely conducive to spiritual uplift.

JOHN ALAN HAUGHTON.

New York, Nov. 26, 1917.

## "Musical America" for a Jack Tar

To the Editor of MUSICAL AMERICA:

I take pleasure in inclosing check for renewal of subscription for my son, Donald Thayer. He has enlisted in the United States Navy, but I will see that your valuable paper is sent to him.

With best wishes for Mr. Freund's good health and great work,

Yours very truly,

W. F. THAYER.

South Hingham, Mass., Nov. 21, 1917.

## "A Perfect Godsend to Music-Lovers"

To the Editor of MUSICAL AMERICA:

I inclose my subscription for next year and just wish to say how much I admire the level-headed, big, patriotic attitude of the paper. It is fine! It is a perfect Godsend to us music-lovers who are forced to live in non-musical communities, and I wouldn't be without it as long as I could possibly scrape up the three dollars!

Sincerely your friend,

MAY W. VAN METER.

Lexington, Ky., Nov. 27, 1917.



## JASCHA HEIFETZ'S ART SETS CHICAGO AGOG; OPERA COMPANY'S CONCERT SERIES OPENED

City Echoes New York's Verdict Regarding Russian Violinist Prodigy—Later Appears with Stock Orchestra and In Recital—Melba and Maurice Dambois Give First of Five Concerts Sponsored by Campanini Organization—Sheehan Company Revives "Maritana"—Many Concerts and Recitals Offered Local Music-Lovers

Bureau of Musical America,  
Railway Exchange Building,  
Chicago, Dec. 1, 1917.

JASCHA HEIFETZ is the outstanding figure in Chicago's musical news this week. The question asked on every hand has been, "Did you hear Heifetz?" He was soloist at the Chicago Symphony Orchestra's weekly pair of concerts, and he was announced Friday to give a recital the following Tuesday. By Monday afternoon Wessels & Vogeli, his local managers, were selling seats on the stage of Orchestra Hall. His performance with the orchestra set the critics ransacking their memories in search of adjectives to describe his violin playing, and never have superlatives been used so freely in the Chicago dailies before. And it is all true, everything that has been said of him. Heifetz is simply incredible. His tone is absolutely individual. Such velvety smoothness seems almost impossible to violin tone. His technique is so marvelous that he does feats seemingly impossible, and yet acts as if he were doing nothing at all remarkable. The Tschai-kowsky Concerto became a thing of living beauty under his agile fingers. Heifetz's harmonics were gems of exquisite beauty, and from beginning to end of the concerto the violinist's intonation was absolutely true.

The question in the minds of many, whether Heifetz in his recital would confirm the wonderful impression he made in the concerto, was answered at once by Handel's Sonata No. 4, his first number. Wieniawski's Concerto in D Minor followed, and some Auer transcriptions from Beethoven and Paganini. Although Heifetz is an unbelievable technical wonder, he uses technique only to express music, and he played such a lovely melody as, for instance, Schubert's "Ave Maria," as we have never heard it played by anyone. Heifetz captured Chicago as surely as he has captured New York, and the ovation he received, both at the symphony concert and at his recital, surpasses any reception accorded to any other violinist in the musical history of Chicago.

The first of the Chicago Opera Association's five concerts was given Sunday evening by Nellie Melba, soprano, and Maurice Dambois, 'cellist. Mme. Melba sang the "Mad Scene" from "Hamlet" at the very beginning of her program, without the preliminary vocalizing that she would have obtained from her program had she put this difficult number at the end. Consequently her runs sounded heavy, not at all like the delicately beautiful work that she did in "Faust" less than two weeks before. Her voice was flutelike and cold, beautifully clear and sweet, though not quite as lovely as in

her two operatic appearances here this season. Her enunciation was perfect. All her numbers were warmly applauded, and she added several extras.

Maurice Dambois was faultless in his 'cello playing. His tone, though not large, was colorful, clean and caressing, and he went through the mazes of Saint-Saëns's A Minor Concerto without apparent difficulty. There is no 'cellist on the concert stage to-day who gets to the heart of the listener better than Dambois.

The concert for next Sunday evening, with Fritz Kreisler and Carolina Lazzari as soloists, has been canceled because of the Austrian violinist's decision to play no more concerts until after the war. The second concert of the series will be given by Mischa Elman and Rosa Raisa Dec. 16.

Wallace's old opera, "Maritana," was revived in Chicago by the Boston English Opera Company at the Strand Theater this week. The audience seemed to like it, and the old-fashioned melodies had a peculiar appeal, after having been unheard for a long time. Joseph F. Sheehan sang the tenor rôle with the same beauty of voice that has characterized his work throughout the season. Hazel Eden was also in excellent voice, and Alice May Carley has gained poise, in addition to singing the music well.

### Orchestras and Recitalists

A good-sized audience greeted the American Symphony Orchestra Sunday afternoon in the Studebaker Theater. Glenn Dillar Gunn conducted. Lucille Manker was piano soloist, with the concert piece of Chaminade for piano and orchestra. She played very well and the orchestral support was good. William R. Rogerson sang the "Cujus Animam" of Rossini with a big, vibrant tenor that called for an encore. In the second half there was heard the Ballet Music "Montezuma" of George Colburn, a former pupil of Adolf Weidig. It is a clever bit of work, but there seems to be nothing to recommend it except its cleverness.

The Philharmonic Orchestra of Chicago, Arthur Dunham conducting, added to its Sunday program the Chicago Association of Commerce Glee Club. The piano accompaniment numbers were nicely done, especially as to shading. The ensemble singing was good, but in an a capella number the chorus opened in A Major and slid from pitch until the finale was in G Major. The only orchestral number heard was the "Irish Rhapsody" of Victor Herbert. The orchestral playing has gained by constant public work, though there is still some raggedness.

The Cherniavsky Trio played a Chicago recital Sunday afternoon in Cohan's Grand Opera House under F. Wight Neumann's local management. The pianist, Jan Cherniavsky, played a number of Chopin nocturnes, studies and scherzos. These he did so beautifully that he had to add several extras to satisfy the enthusiasm of his hearers.

Leo Cherniavsky played the first movement of the Tschai-kowsky violin concerto with fine tone and a feeling for the music. It was not possible to hear the 'cellist, Mischel Cherniavsky, in solo work. The ensemble showed finish and beautiful tone in Schubert's Trio for Piano, Violin and 'Cello, in B Flat.

Wilhelm Nordin, baritone, sang Sunday afternoon in The Playhouse. His voice has a certain richness of quality that makes his singing very enjoyable, and he has gone far on the interpretative road. His musical intelligence is good and he sang the songs with warmth and understanding.

Vladimir Resnikoff, the blind Russian baritone, was heard Tuesday afternoon in a Red Cross benefit in the Gold Room of the Congress Hotel. As an interpreter of Russian folk songs he was well liked, but his Mozart and Haydn singing was disappointing. The middle part of his range was exceedingly good, but the higher notes were not pleasing. The songs within his effective range were sung well. Pupils of Mme. Marie Yung gave a ballet divertissement in graceful fashion. They were well applauded.

The Chicago Singverein, William Boeppler conducting, sang a *lieder* concert in Orchestra Hall Wednesday evening. Francis MacLennan, operatic tenor, was soloist. He sang four Wagnerian arias in authoritative fashion. His singing of two Richard Strauss songs, "Ich trage meine Minne" and "Zueignung," was poetic and beautiful, with excellent tonal quality and intonation. The chorus did good work both in the German and English songs, the chief fault being that the women's voices often flattened in the attacks.

Frances Nash, pianist, was heard in piano recital Wednesday morning at the Ziegfeld Theater. Bach's Prelude and Fugue in A Minor, Chopin's Sonata in B Minor, Debussy's "Children's Corner" and Liszt's Fifteenth Hungarian Rhapsody comprised the program.

Helen Abbott Byfield, soprano, gave the program at Edgewater Beach Hotel Sunday afternoon, in the Colonial Room. Her work possessed charm, especially a group of children's songs, in which she was inimitable. Charles LaGourgue, clarinetist, played some solos exquisitely, and he also played clarinet obligatos to some French songs of the eighteenth century. Excellent piano accompaniments were furnished by Marchia K. Stewart.

The Chicago Symphony Orchestra played a popular concert in Orchestra Hall Thanksgiving night. Tschai-kowsky's Fourth Symphony was the chief matter of the concert.

Last week in the Moody Tabernacle a chorus of 684 voices, accompanied by an orchestra composed of symphony players, sang under the direction of Joseph A. Schwickerath. Mendelssohn's Ninety-fifth Psalm, some Stainer works for chorus and a new chorus by David Nyvall, a local Swedish composer, were given.

The Naval Reserve Band, under V. J. Grabel, bandmaster, played its introductory concert Tuesday evening in the auditorium at the Great Lakes Naval Training Station. Alice Grasmire Sharpe, soprano, was soloist. The selections ranged from Sousa marches to operatic overtures and Beethoven minuets.

Henry Hadley and Percy Grainger have both promised to be present when their compositions, "Music, an Ode," by Hadley, and "A Marching Song of Democracy," by Grainger, are presented by the Philharmonic Choral Society of Chicago at its first concert of the season on Dec. 12. Hadley has been in conference with O. Gordon Erickson, conductor of the Philharmonic Choral Society, in regard to the interpretation of the work. Grainger, who is on recital tour for the Red Cross, will return in time for the final rehearsal of his marching song. Margery Maxwell, Gilderoy Scott, Lambert Murphy and Burton Thatcher will be soloists. FARNSWORTH WRIGHT.

### NAMARA WINNING SUCCESS IN THE CONCERT WORLD



© Ira Hill Studio

Mme. Namara, the Californian Soprano

Mme. Namara, the Californian soprano, is meeting with great success in the concert field. She received an ovation at the recent Friday morning Biltmore musicale and at her appearance with the Mozart Society. She was re-engaged for the first evening concert of the Mozart Society next season.

Among the bookings in prospect for Mme. Namara are appearances on the Pacific Coast with the Minneapolis Symphony Orchestra, the Newark Festival on May 1, a recital at the Princess Theater on Dec. 20 and several others.

At the age of eight, in her home in California, Mme. Namara began the study of the piano and seemed destined for a career in that field. It was soon discovered that she had a voice and she was sent abroad to study. Francesco Mottino, Sebastiano Breda and later Jean de Reszke were her teachers. In Paris Mme. Namara made an instant success with her art. After hearing her in "Faust" in Italy, Henry Russell engaged her for leading rôles with the Boston Opera Company.

For a season Mme. Namara sang in the comic opera, "Alone at Last," in which she won favor, but returned to the fields in which she first won success—the operatic and concert.

### GIVES DINNER FOR SOLDIERS

Mme. Backus-Behr and Her Artist Pupils  
Entertain Men from Camp Mills

Ella Backus-Behr, the New York vocal teacher, and a group of her students showed their staunch Americanism in practical fashion on Thanksgiving Day. Mme. Behr had notified the authorities at Camp Mills that she was prepared to entertain a half dozen soldiers at dinner and to provide a musical program for them during the afternoon. "We want boys who are far away from home and would otherwise be lonely," Mme. Behr stipulated.

Just how well the four soldiers and one officer who responded enjoyed themselves may be surmised by the fact that they remained in the Behr studios from 1.30 until 10 o'clock.

The musical program was presented by these students of Mme. Behr: Mrs. R. Kyle Smith, Mrs. Mary Wyman, Elizabeth Starr, Alma Bachman and Millicent Hanley. Then there were Franz Listemann, the 'cellist, and Mrs. Behr, at the piano. One of the soldiers, Robert Bower, hailing from California, recited some original poems, which showed considerable talent.

Mme. Behr and her pupils purpose to maintain their interest in the soldiers. All moneys which would ordinarily go to an exchange of Christmas gifts in this studio will constitute a fund for the purchase of practical gifts for some of the men at Camp Mills. Mme. Behr's mother, Serephina Backus, although she is eighty-two years old, has entered enthusiastically into the plan of providing comfort for the soldiers by knitting various articles of wearing apparel for them.

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## Brilliant Performance of "Manon" Greeted by Philadelphians

Caruso Gives Electrifying Display of Lyric Art—Scenery Needs Urban Touch—Percy Grainger with New York Symphony, Harold Bauer, Ossip Gabrilowitsch and Olga Samaroff Make Week Notable for Pianistic Triumphs

BY H. T. CRAVEN

PHILADELPHIA, PA., Dec. 3.—The uncertainties of opera have baffled its patrons for many years. An advertised galaxy of distinguished names in the drama usually insures artistic distinction in the theater. A great actor may interpret his vehicle in precisely the same commendable fashion for a thousand performances, but each operatic presentation involves its own particular appraisal. No two exhibits of lyric drama, albeit the casts are identical, are alike. The star may be "in voice" or he may not be. He may be inspired to ascend rare summits of beauty or temperamental shortcomings of the moment may subtly, yet decisively, ruin the best intent of composer or librettist.

Of this artistic inconstancy Enrico Caruso furnishes a striking example. Throughout most of last season, for instance, the most gifted of contemporary tenors failed to live up to his established reputation in this city. Nonetheless, "Caruso nights" were tremendous occasions. But in the end expectation de-

ferred maketh the pocketbook weak. When Puccini's "Manon Lescaut," with Caruso as *Des Grieux* in the cast was offered by Mr. Gatti-Casazza at the Metropolitan last Tuesday night an unwonted alignment of vacant seats was noticeable in the auditorium. Not for a full decade has the famous tenor's name been so debile a magnet. Yet—and here is where opera freakishly confutes all forecasts—not in the same expanse of years has Caruso sung with more eloquence, with more of his prodigality of exquisite tone, with more rapturous inspirational fire than he did in this latest memorable performance.

With the first notes of the enchanting aria—a specimen of Puccini's most effective style—"Tra voi, belle brune e blonde" it was evident that lyric glories of the past were revived. Throughout the opera this heart-gladdening standard of supremacy was sustained.

The performance as a whole moved with a verve finely in keeping with the electrifying brilliance of his dominant interpreter. Pasquale Amato's growing vocal deficiencies were still occasionally manifest, but happily his rôle of *Lescaut* is not lyrically exacting. It calls chiefly for vigorous dramatic portraiture and in this field there is no abatement of the baritone's art. The other singers rose easily to their opportunities. Pictorially Frances Alda's *Manon* did not suggest the fragile beauty of Prevost's bewitching heroine. However, Mme. Alda gave a touching and sympathetic performance. She sang the music with authoritative freedom, tonal sweetness and comforting accuracy of pitch. Andreas P. De Segura's sybaritic *Geronte* was finely etched. The chorus, especially in the impressive quay scene, scaled peaks of eloquence. Gennaro Papi, whose conducting exhibits consistent betterment, read the score with illuminating feeling and under his baton the intermezzo became the masterpiece of Puccini's purely instrumental achievements.

The opera itself is still rather unfamiliar in this vicinity. Comments overheard in the audience disclosed the fact that several of the patrons had expected to hear the perfumed strains of the Massenet "Manon." Something altogether different in mood was in store for them.

As a matter of fact, although "Manon Lescaut" is an admirable opera it is spiritually far less successfully attuned to the Abbe Prevost's singularly human tale than is the earlier lyric version. Gille and Meilhas, Massenet's librettists, changed, it is true, the tragic finale. In their adaptation *Manon* dies en route to Havre, and not in the "territory of New Orleans." Nevertheless there is a deep feeling for character throughout their product. *Des Grieux's* vacillation, his alternate moods of passion and asceticism are untouched in the action of the Puccini opera. *Manon* herself here becomes a rather conventional figure, simply the tragic heroine, smitten by the mysterious "opera disease" in the final act. Massenet's "Cour la Reine" scene is also essential to the proper creation of "atmosphere." The mere geographical accuracy emphasized by Puccini in connection with *Manon's* death is a trivial gain. Massenet's music play is keyed to the inner significance of the novel. Puccini's objective fidelity fails to probe the soul.

The last scene in "Manon Lescaut," moreover, is dramatically weak, and the virility of the music of the earlier acts here gives way to a few pages of saccharinity that verge perilously on bathos. This quality of insincerity was furthermore developed by an absurd, inappropriate setting. The baek drop, shabby and well worn, fantastically suggested the Grand Canyon of Arizona rather than the delta of the Mississippi. The scenery was otherwise entirely satisfactory, but it is high time however, for the art of Joseph Urban to be employed on this "Manon Lescaut" finale.

The piano was the dominating instrument in last week's concerts here. Four distinguished artists of the piano thrilled music lovers with dazzling exhibitions of virtuosity. Percy Grainger was the first of the quartet. Clad in regula-

tion "olive drab," this talented private of the Fifteenth Coast Artillery Band stirred the audience at the season's first Damrosch concert with a glowing performance of the Tchaikowsky B Flat Concerto. His upright, martial figure contrasted picturesquely with his esthetic surroundings. Visually, Mr. Grainger seemed no more a master pianist than the average trooper on leave. Piquant indeed was the effect of fluent art emanating from a stalwart "Sammy." Mr. Grainger played the concerto absolutely without affectation or mannerisms. His reading was markedly unsentimental. It was lusty, powerful, sparkling in technique; once in a while a little deficient in tenderness, but on the whole indicative of the fact that war and music make an enlivening mixture.

Mr. Damrosch's offering was the "Pathétique" Symphony, a work to which his reading imparts a telling tragic force unshadowed by the egoistic self-pity sometimes emphasized in this work. The despair of the finale took on a quality of nobility leagues removed from shallow soul-sickness. The martial third movement was not merely tuneful and pretty. It savored of Slavic passion and semi-savage grandeur. Mr. Damrosch's orchestra was in admirable form. His string choir is one of masterly authority. The wood winds perhaps lack a trifle of the smoothness of Mr. Stokowski's or Dr. Muck's. Flute players like either of the two Maquarres are not easily obtainable.

The experiment of giving these Damrosch concerts in the afternoon seems to have been unwise. The attendance last

Wednesday in the Academy was perceptibly below that vouchsafed the New York Symphony's evening performance here last season.

The resumption of the Philadelphia Orchestra's concerts on Friday afternoon in the Academy produced the unique pianistic triumph of the week. The "grand alliance" of talents included those of Harold Bauer, Ossip Gabrilowitsch and Olga Samaroff (Mme. Leopold Stokowski). This triumvirate was heard to superb advantage in Bach's Concerto in C Major for three pianos and orchestra. The three pianists poured forth the full measure of their gifts in a glorious interpretation, exquisite in the *adagio*, crystalline and sparkling in the more conventional *allegros*.

Earlier in the concert the two men were heard in Mozart's Concerto in E Flat. Delightful co-workers are those splendid artists. The splendor of Bauer, the delicacy and refinement of Gabrilowitsch are not merely contrasted but enchantingly fused into an artistic whole. Fervid applause of two large audiences testified to the potent realization of this idealistic purpose.

Mr. Stokowski's particular contributions were the Haydn Symphony No. 1 in E Flat, naive and sunny, and played in just that vein and the "Leonore No. 3" dramatically and vividly voiced. It may be added that "The Star-Spangled Banner" had due recognition from both of the week's eminent conductors. No "fills" or disquieting embroidery marred its straightforward, patriotic appeal.



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"The violin numbers were played admirably, the second group with its deserved encore being especially delightful." — *Springfield Union*, Nov. 28, 1917.



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## OVATION FOR MERLE ALCOCK

Contralto Warmly Greeted in Mendelssohn Club Concert

Merle Alcock, the popular American contralto, was given an unusually cordial reception when she appeared recently as soloist with the Mendelssohn Club at the Hotel Astor, New York. Mrs. Alcock sang the familiar contralto aria from "Samson and Dalila" with magnificent quality of voice and admirable taste.

Among the English songs by far the most effective was "Tenting To-night," sung with such genuine feeling by Mrs. Alcock that many of her hearers were moved to tears. The contralto's father, a soldier in the Civil War, taught her the song when she first began to sing. "Tenting To-night" is a sacred solo to him, Mrs. Alcock says. It is because of these associations, perhaps, that she sang it with such warmth and emotion.

The Mendelssohn Club, conducted by Louis Koemmenich, acquitted itself creditably.

## Mr. and Mrs. Henry Gideon Give Many Lecture-Recitals

Mr. and Mrs. Henry Gideon have been engaged to open the season of the New Orleans Jewish Lecture Course in January. They will present a program of Songs of Jewish Life, the music of which has been arranged by Mr. Gideon. The Gideons will spend the interval between Christmas and Twelfth Night in the metropolis, afterward presenting a program before the Woman's Club of Sewickley, Pa., and then starting on their tour to the Gulf. On Dec. 2, Mrs. Gideon gave the musical program for the second meeting of the Old South Forum in historic Old South Meeting House, Boston. With Mr. Gideon's assistance she presented two Elizabethan songs, two Christmas carols and two Negro spirituals. On Dec. 7 they gave their wartime program, Folk Songs of the Allies, before the Woman's Club of Laconia, N. H. On the 16th of the month they will have their annual appearance in the lecture course of the Boston Public Library, giving a comprehensive program of Folk Song in America. The same evening they will sing at the Union Park Forum a program of festive songs suitable to the Jewish midwinter festival of Chanukah.

## MINNEAPOLIS HEARS LOCAL SOLOISTS

Symphony Orchestra Players Welcomed—"Goyescas" in Concert Form

MINNEAPOLIS, MINN., Nov. 30.—The sixth popular concert of the season by the Minneapolis Symphony Orchestra drew the largest attendance on Sunday afternoon. This was the more notable since the soloists were local artists—George Klass, violin, and Bruno Labate, oboe, each known through his work in the orchestra, and consequently not sought as a novelty, but for his genuine musicianship, artistry and pleasure-giving qualities. Mr. Oberhoffer selected the third movement of Raff's "Lenore" Symphony, No. 5, followed by two movements from the "New World" Symphony of Dvorak, in the second of which, the *largo*, Gustav Boehle came into prominence as an expert player of the English horn.

Mr. Klass made a notably successful appearance in the Vieuxtemps Concerto for violin, No. 4 in D Minor. His tone was fine, lustrous and even and his playing was clean and sure. Mr. Labate made his appearance as soloist in Arthur Foote's "Aubade Villagoise" for oboe and orchestra, arranged from piano by Francis Pauly, member of the orchestra. He was heartily received and gave full satisfaction in the tone and taste employed.

The Thursday Musicales presented "Goyescas" in concert form at its last fortnightly meeting. The story of the opera was made clear by Mrs. Agnes M. Fryberger. The characters were cast as follows: *Rosario*, Esther Osborne; *Fernando*, Adolph Engstrom; *Paquiro*, Jan Hal Griffee; *Pepa*, Mabel Pelletiere. Ensemble numbers were given by Beulah Ellis, soprano; Louise Williams, contralto; Henry Christoforo, tenor; Roy McCarthy, bass. Mrs. John F. Dahl provided piano accompaniments.

The Apollo Club, assisted by Louis Kreidler, baritone; Dr. Wm. Rhys-Herbert at the piano, and Edmund Sereno Ender, organist, gave the first concert of its twenty-third season in the Auditorium Tuesday night. H. S. Woodruff conducted. The club consists of about 90

men, whose voices blended into a fine quality, with volume ample for effective gradation, and a dominant spirit of joy in singing. Numbers by Coleridge Taylor, German, Stevenson, Blackman, Stewart, MacMurrough, MacDowell, Borch and Chadwick were given by the club. Mr. Kreidler made a pleasing appearance. His numbers were from Massenet, Mrs. Beach, Flagier, Busch, Mason, Dunn, Burleigh and Damrosch.

F. L. C. B.

## HEAR SETTLEMENT VIOLINIST

Young Harold Berkley Displays His Talent in Recital

Harold Berkley, a young English violinist as yet unknown to fame, gave a recital in the auditorium of the Music School Settlement, New York City, on the evening of Nov. 25. This young man, who is still in the early twenties, is a member of the faculty of the school and is concertmaster of its senior orchestra. His program included the Vivaldi-Nachez G Minor Concerto, Lalo's "Symphonie Espagnole" and a group of shorter pieces.

Mr. Berkley's playing was of a high order. He has everything in his favor, an attractive, straightforward stage presence, a firm, true tone, technique already far above the average and a rare sense of values. His one fault was a tendency toward lack of repose in interpretation, which can easily be eliminated if taken in time. This was more evident in the Vivaldi Concerto than in the modern numbers. The Lalo was an excellent piece of work both from the technical and aesthetic point of view and perhaps, on the whole, the best of the program.

J. A. H.

## FIVE GERMAN STARS HEARD

Former Metropolitan Singers Give Concert in New York

Five German opera singers, formerly of the Metropolitan, joined forces in an invitation concert at the Hotel Astor, New York, last Sunday afternoon. Some 800 of their admirers, chiefly Germans, paid about \$3,200, plus war tax, to hear them. The singers were Margarete Ober, Johannes Sembach, Melanie Kurt, Carl Braun and Hermann Weil. Arthur Arndt, Mme. Ober's husband, played the piano accompaniments, and Edward Rechlin played several organ solos. There was one English song on the program, "Down in the Forest," sung by Mr. Sembach.

A canopy of several American flags provided a patriotic covering for the artists as they appeared upon the stage in solos, duets and quartets.

Collector of Internal Revenue Mark Eisner of the Third District, New York, was represented by Deputy Collector Joseph J. Cohen, to whom M. S. Rheinberg, in charge of the concert, reported that the singers would pay some \$320 as their 10 per cent share to the American Government.

## Olive Kline Sings in Former Home Town

AMSTERDAM, N. Y., Dec. 3.—Olive Kline, soprano, a former resident of Amsterdam, appeared in recital recently, giving the first of the Annual Lecture Course. Miss Kline offered a program which included an aria from "Traviata," songs by Bachelet, Dalcroze and Rimsky-Korsakoff, besides folk songs of various nations. She was warmly received.

## New York State Teachers Urge Higher Music Standard

Pedagogues Plead for Recognition of Music in Public Schools, at Convention in Syracuse—Want Study Advantages Made Equal to Those of Other Branches

SYRACUSE, N. Y., Dec. 3.—The seventy-second annual meeting of the New York State Teachers' Association and affiliated organizations met Monday, Tuesday and Wednesday last week, about 9000 teachers attending. The Music Section meeting was held at the Temple Society of Concord, the president, Miss Inez Field Damon, supervisor of schools in Schenectady, N. Y., presiding.

The meeting, which was well-attended, opened with the "Star-Spangled Banner" and "America the Beautiful," led by John Raleigh, supervisor of music in Syracuse schools. The opening address was given by Prof. Charles H. Farnsworth, Teachers' College Columbia University, his subject was "How the Supervisor May Relate Public School Music to the Home Life of the Child." An address on the "Regents' Courses in Music and How to Teach Them" and the report of the Committee on High School Credits for Outside Study of Music, was made by Russell Carter, Supervisor of Music, Amsterdam, N. Y. Mr. Carter urged the teaching of music "as music; not as musical sounds represented by signs." A lengthy discussion followed Mr. Carter's report, many contended that two periods a week allotted is insufficient time to maintain a high standard of work.

The closing address of the morning was by Mrs. Henrietta Baker Low, of New York City, on: "Public School Music

and Community Music." Mrs. Low told of her work as supervisor of music in Baltimore, of the community music and her efforts from source that to get music into the homes.

The afternoon program was partly given over to music by orchestra and glee clubs of high schools of Syracuse, under the direction of R. S. Sargent. Patriotic songs, "Life All Victorious," Schubert, and "Serenade," Moszkowski, were sung by the chorus of 275 singers and the orchestra played several numbers.

C. H. Miller, State Supervisor of Schools from Rochester, urged all to attend the next national conference of musical supervisors which will be held at Evansville, Ind.

The last address of the afternoon was by Dr. Thomas E. Finegan, Deputy Commissioner and assistant commissioner for elementary education.

He declared that every person can be taught to sing, if the same attention and time were given to the study of music in the elementary grades that is given to other subjects.

He urged a definite music course for the public school curriculum and a special music department in the high school. Many pupils now enter normal school musically unprepared, he said, "owing to the low musical standard in public schools," the salaries should be commensurate with work demanded; that there should be more seriousness in teaching and better equipment for young teachers.

In effect that music in the public schools should be on a par with other subjects.

L. V. K.

## OPERATIC SOCIETY PRESENTS "AIDA"

Philadelphia Singers in Fine Performance—Other Concerts of Interest

Bureau of Musical America, 10 South Eighteenth Street, Philadelphia, Dec. 3, 1917.

Before a large audience of enthusiastic patrons, the Philadelphia Operatic Society gave a splendid production of "Aida" last Wednesday evening in the Academy of Music, under the able conductorship of Wassili Leps. The production rounds out twelve seasons of work for this society and the success of such a stupendous effort is sufficient proof of what can be done with local talent when properly developed. The chorus of 150 voices was well balanced. In spite of present war conditions, Mr. Leps recruited very wisely from the Falls of Schuylkill Male Chorus. Lillian M. Ginch, who was heard in the title role, gave a very satisfactory portrayal, disclosing much beauty of tone, especially in the middle register. Winifred Gross made an imposing *Amneris*, using her fine contralto artistically throughout this difficult role. *Rhadames*, impersonated by George Rothermel, was an authoritative bit of dramatic work giving him a splendid opportunity of displaying his resonant tenor of fine calibre. Horace Hood again emphasized his former triumphs in the part of *Amonasro*. Histrionically and vocally he was most satisfying. Lottie E. Loeber as *High Priestess*, William J. Miller as the *King*, Rudolph Sternberg as *Ramphis* and Henry Szammeth as *Messenger*, completed the very capable cast. The ballet in the triumphal scene, with Louise Segal as premiere danseuse, added much grace to the spectacular second act.

A miscellaneous program was given by the Matinee Musical Club in the Bellevue-Stratford on Nov. 20. Many talented local singers were heard, and Sibyl Sammis MacDermid, soprano, and James G. MacDermid, composer, were the guests of this occasion. The program opened with Parker's "In May" and Roger's, "The Snowstorm," sung in quartet by May Farley, Maude Hanson Pettit, Mary Newkirk and Kathryn Leigo with Mary Miller Mount at the piano, further excellent offerings including several well played violin numbers by Florence Haenle, a group of charming songs by James G. MacDonald were sung effectively by Mme. MacDermid, with the composer at the piano. Elizabeth Gest, pianist, and Augusta Kohnle McCoy and Mary Barrett, vocalists, also gave pleasing numbers. The orchestra of the club was a feature of the concert, it was heard under the direction of Nina Prettyman Howell. Helen Boothroyd and Ray Daniels Jones were skillful accompanists.

On Monday evening in Witherspoon Hall, Madam Boyes-Jensen, the Danish contralto, was heard in recital under the auspices of the Philadelphia Musical Bureau. She was assisted by Louise de Bel Jenkins, pianist. Madam Jensen possesses a deep mature voice which she uses with much artistic effect. Miss Jenkins disclosed excellent technique and temperament in her well chosen numbers. Olaf Jensen accompanied the singer.

A. T. K.

## IN PHILADELPHIA STUDIOS

AN interesting vocal recital was given by pupils of Flora Bradley in Estey Hall on Nov. 27. A well-chosen program of songs and arias was effectively presented by Rosalie Moscony, Kathryn Carmen, Sarah Godshall, Jennie Lynch, Mary Welsh, Grace McBride, Millicent Hibberd, Mary Brown, Elvira Bellano, Theresa Cortese, Catherine Kane and Sara Canning. Elizabeth MacDonald was a pleasing accompanist. Classic dances gracefully done by Mildred Mohr and Leonette Rehfuss were features of the recital.

Lillian Holmstrand, contralto, a pupil of Ada Turner Kurtz, was a soloist of the concert given by the Swedish Singing Society "Lyran" in Palm Garden, New York City, Nov. 25. Miss Holmstrand sang the aria from "Samson and Delila," revealing a promising voice of pure contralto quality.

Pupils of W. Warren Shaw were heard in two important musical events during the past week. Howard K. Berry, tenor, and Noah H. Swayne, 2d, basso, were the soloists chosen by the Orpheus Club for their first private concert of the season in the Academy of Music on Nov. 24, and Horace Hood, baritone, and William O. Miller, basso, were the recipients of laudatory comment for their excellent singing of the leading rôles in the Philadelphia Operatic Society's production of "Aida" at the Academy on Nov. 28.

Florence Haenle, a talented violinist who has received her entire training from Harry W. Meyer, director of the Stanley Symphony Orchestra, was heard in several important concerts during the past month. Miss Haenle emphasized her gifts as an accomplished soloist at the popular concert in the Baptist Temple, Nov. 19, and the Matinee Musical Club at the Bellevue-Stratford on Nov. 20.

M. B. S.





NEW HAVEN, CONN.—Harry B. Jepson's third organ recital was given at Yale University on Nov. 22.

BOSTON.—Clarence Chase gave an organ recital at his residence in Dorchester on Nov. 20 in aid of the Red Cross.

WINNIPEG, CANADA.—The opening program of the Women's Musical Club was given by J. Philipowska, soprano, and Eva Clare, pianist.

COLUMBUS, O.—Alice Rebecca Rich recently came to Columbus to take charge of the classes of Lucille Pollard Carroll, who married and removed to Denver.

BIRMINGHAM, ALA.—The Music Study Club presented Mrs. Laurens Block and Mrs. George Houston Davis in a two-piano recital at Cable Hall on Nov. 15.

GUNNISON, COL.—Pearl H. Williams, soprano; Bertha Kribben, violinist, and Edwyn Redding, pianist, gave a recital recently before an enthusiastic audience.

ROCKVILLE, CONN.—The Rockville Singing Society Liedertafel celebrated its forty-first anniversary on Thanksgiving Eve with a banquet and musical program.

CHELSEA, MASS.—Laura Littlefield, soprano; Mildred Ridley, cellist, and Marion Lina Tufts, pianist, gave a concert at the Chelsea Woman's Club on Nov. 23.

TROY, N. Y.—The second community "sing" took place, Nov. 20, at the First Baptist Church. The singing was led by Robert and Anderson T. Fivey of Albany.

BROOKLYN.—A recital was given at the Bay Ridge High School on Nov. 23 by Robert Agnew MacLean, pianist; Leo Helzer, tenor, and Mme. Phoebe Crosby, soprano.

COLUMBUS, OHIO.—Bert E. Williams has resigned as organist of the Broad Street Presbyterian Church to accept a similar position at the Stillman Theater, Cleveland.

FORT SHERIDAN, ILL.—Rachel Steinman-Clarke, violinist; Sybil Comer, soprano, and Jeanne Boyd, pianist, gave a concert for the officers of Fort Sheridan on Dec. 1.

NEW HAVEN, CONN.—Loretto C. O'Connell, pianist, a native of New Haven, gave a recital at St. Mary's Academy on Nov. 22, under the auspices of the Aquinas Literary Society.

MERIDEN, CONN.—The Liberty Chorus of Meriden has elected the following officers: A. E. Hobson, president; Wells Rockwell, vice-president; Thelma Frost, secretary; George Sampson, treasurer.

BRIDGEPORT, CONN.—Under the auspices of the women of the G. A. R., a recital was given on Nov. 26 by Mme. Enrichetta Onelli, soprano, assisted by Malcolm Maynier, pianist, and Signor Sevesta, harpist.

MECHANICSVILLE, N. Y.—The inaugural organ recital at St. Paul's Church was given on the evening of Nov. 23 by J. Warren Andrews of New York, assisted by Mrs. P. J. Cassidy and E. A. Kelley, vocalists.

CHATTANOOGA, TENN.—The third meeting of the Chattanooga Music Club was held at the club rooms on Nov. 12. The program was presented by Mrs. O. P. Darwin, pianist; Victor Golebart, tenor, and Harold Cadek, cellist.

BRIDGEPORT, CONN.—Donizetti's "Lucia" was given by the Imperial Grand Opera Company under the auspices of the Sons of Italy, for the benefit of Italian refugees, on Nov. 17. The leading rôles were assumed by the Misses Brooks, Baroni and Machat and Messrs. Opezzi, Sinagra Bonelli and Fornari. Mr. Leotti conducted.

STAMFORD, CONN.—The cantata "Ruth," composed by Alfred Robert Grant, was given at the Congregational Church on Nov. 11. The solo parts were taken by Lydia Vosburgh, Mrs. Ethel Wilkins Tanner and Alois Havrilla.

MOUNT KISCO, N. Y.—A concert was given at the Methodist Episcopal Church on Nov. 20. Those taking part were Frederika Cooke, Franz Listermann, Winifred Gray Gracie, Mrs. M. Estelle Briner and Mrs. Marie L. Gennerich.

POUGHKEEPSIE, N. Y.—Free organ recitals for children have been given at Trinity by Andrew Jessup Baird; at Congregational by E. Harold Geer, and at Holy Comforter by Alfred Moore, assisted by Edith Louisa Hubbard, soprano.

WHEELING, W. VA.—Despite the fact that rehearsals have been held during the last few months for a Wagner composition, the Woman's Club of this district, with a membership of 300, voted recently to abandon the German opera and substitute another.

TORONTO, CAN.—The Kreisson String Quartet, composed of Edgar Burton, William Buck, Stuart Lawson and Sam Green, pupils of Broadus Farmer, gave a recital recently. They were assisted by Earl Ludlow, baritone, and Mrs. Farmer, accompanist.

BOSTON.—Martha Atwood-Baker, soprano, has been engaged to make two appearances at the annual Spring Music Festival in Keene, N. H., Nelson P. Coffin, conductor. Mrs. Baker's recital début in New York at Aeolian Hall has been set over to March 21.

LOS ANGELES, CAL.—At a recent concert of the Gamut Club, the program was given by Helen Petrie, soprano; Myrtle Oelett, harpist; Herbert D. Mustard, baritone, and Lois Brown, pianist. Miss Petrie sang a group of songs by Hague Kinsey, accompanied by the composer.

MEMPHIS, TENN.—A concert was given in aid of military relief by Mrs. S. H. Stout. The program, arranged by Mrs. J. C. Adams, was offered by Birdie Chamberlain, Elsie Gerber, Mrs. Katherine Scherer Jones, Francis Roudebush, Mrs. W. D. Buckner and Mrs. W. E. Hyde.

CHARLESTON, W. VA.—The Mason School of Music held the first of a series of three pupils' recitals on Nov. 15. Those taking part were students under Henri Schultze, Natalie Walton, Marguerite Porter, Vera Jean Philips, Harry Bekenstein, Richmond Houston and Matilda R. Mason.

KANSAS CITY, MO.—A concert was given in the Rosedale High School on the evening of Nov. 23 under the direction of Effie Levering. The program was offered by Mary Bradley and William Topliker, violinists, and Blanche Jordon, Beatrice Cole, Effie Levering and Marie Stuteville, pianists.

CLARKSBURG, W. VA.—The 146th recital of the Marcato Club was given on Nov. 11. The program was presented by J. Ransel Romine, baritone; William Frantz, vocalist, and Margaret Holt, George Burg, Nelson Marple, Wilma Smith, Frances Moore, Willa Righter and Eva Rogers, pianists.

WHEELING, W. Va.—is organizing a community band. Under the auspices of the Commercial Association a meeting was recently held to discuss the subject and already a conductor has been engaged. It is planned to have an organization of about seventy-five members.

ANNISTON, ALA.—Susan Millar, soprano, and the 116th U. S. Infantry Band gave a concert in the Y. M. C. A. Building at Camp McClellan here recently. Miss Millar is the daughter of Lieutenant-Colonel Millar of the 116th U. S. Infantry, and brother of Captain Millar, Adjutant of the same regiment.

TROY, N. Y.—A descriptive concert, entitled "An Evening in Scotland," was given recently at the Sixth Avenue Baptist Church. The Scotch selections were sung by Joseph Calhoun, tenor, and Mrs. James Holdstock, soprano. An interesting feature was the piping of the war songs of Scotland by William G. Munro of Schenectady.

GRINNELL, IOWA.—The Zoellner Quartet during their stay gave two complimentary recitals, the first on Nov. 15 at the home of Prof. and Mrs. George L. Pierce for members of the faculty of the School of Music, and the second for all college people in the drawing room of the Women's Quadrangle on Nov. 17. Both were largely attended.

EAST LIVERPOOL, OHIO.—The annual fall concert of the East Liverpool Chorus, under the direction of Lysbeth Hamill, was given on Nov. 15. Clara Biermann, contralto, was soloist. At the dedicatory services of the First Presbyterian Church on Nov. 13, an organ recital was given by Prof. John Bell, assisted by Will Rhodes, tenor, both of Pittsburgh.

NEW BRUNSWICK, N. J.—A concert was given on Nov. 15 at the Second Reformed Church for the benefit of the Visiting Nurses' Home. Those taking part were Edna Garretson, Helen Boynton, Mrs. Helen Yarnall, H. N. Lendall, Cyril Wimpenny, Eric V. Goodwin, G. W. Nuttman, Livingston Barbour, Mrs. J. W. Dunham and Howard D. McKinney.

BOSTON.—The first concert of the Chromatic Club, Mrs. Julian Rowan, president, was given Nov. 20 at Hotel Tuileries. The program was presented by Gaylord Yost, violinist, with Elizabeth Siedhoff, pianist; Sergei Adamsky, tenor; Anne Hathaway Gulick, pianist, and Dorice Bownesoprano. Edna Shepard and Minnie Stratton-Watson were accompanists.

WASHINGTON, D. C.—At a recent meeting of the Arts Club, the program was given by Elsa Raner, violinist; Paul Bleyden, tenor; Lucy Brickenstein, pianist; Mary Helen Howe, soprano; Louis Thompson, tenor; Mrs. Bleyden, pianist, and George J. Zolnay, violinist. Marie McCourt has begun a series of piano lecture-recitals at the Whitecroft Piano School.

SEATTLE, WASH.—The Ladies' Musical Club gave a concert recently at the Y. M. C. A. Hall. The program, arranged by Mrs. Van Tuyl and Mrs. Kerry, was given by Mrs. Gilmer Pryor, Mrs. Adam Beeler, Mrs. Clare Farnsworth, Marjorie Miller, Mrs. Margaret M. Lang, Mrs. Henry Hibbard and Mrs. Carl Hoblitzell, a new member, who offered several solos.

WASHINGTON, D. C.—The pupils of B. Frank Gebest were heard recently in recital, those taking part being Jennings Jones, Ruth Grimes, Marion Vandever, Natalie Furness, Hilda Hanes, Claire P. Sgueo, Frances Cureton, Elizabeth Williams and Joseph Golden. Louis Thompson, tenor, assisted with several well chosen songs. Mr. Gebest closed the evening with the Liszt Rhapsody No. 13.

MARTINS FERRY, OHIO.—Edna de Lima, soprano, and Clarence Day, pianist, were soloists at a concert given at the First Presbyterian Church on the evening of Nov. 13. Mme. de Lima sang arias from operas by Puccini and Meyerbeer and several groups of songs, besides giving numerous encores. Mr. Day accompanied Mme. de Lima and offered solos by Moszkowski, La Forge and Gernsheim.

ALBANY, N. Y.—The soloists who appeared on the musical program at the celebration of the twentieth anniversary of Gansevoort Chapter, Daughters of the American Revolution, on Nov. 20, were Thomas F. O'Neil, violinist; Mrs. Edgar I. Minier; Mrs. Marie Minier North, soprano, and Susie Giffen. Mrs. Walter L. Hutchins, soprano, sang a group of songs at the meeting of the child welfare department of the Women's Association, at the Memorial Baptist Church on Nov. 18.

NEW YORK CITY.—A demonstration of class and individual work was presented by the teachers of the Effa Ellis Perfield System at Mehlin Hall, on Nov. 30. Pupils of the following teachers were heard: Elfrieda Brehmer, Maude Tucker Doolittle, Kathryn Driggs, Mildred Eberhard, Lillian Frederick, Mildred Haire, Jennie Liebman, Velma Lillie, Nancy Longnecker, Vivian Miller, Bessie N. Sterling, Frances Story Valentine, Mabel Corey Watt, B. M. Wilkinson and Edith Hill.

ALBANY, N. Y.—Jennie Taggart, soprano, assisted by Edith Ross Baker, pianist; Edward A. Rice, violinist, and Earl E. Rice, pianist, gave a concert on the evening of Nov. 26 for the benefit of the wounded Scotch soldiers. Lydia F. Stevens gave an organ recital for the Monday Musicales Club on Nov. 26, assisted by a quartet consisting of Jeanette Reller, soprano; Mrs. William J. McCann, contralto; George J. Perkins, tenor, and Lieut. Roger H. Stonehouse, bass.

BROOKLYN.—The following Brooklyn singers took part in the concert at the Wanamaker Auditorium on Nov. 22: Mabel Ritch, Alice Mertens, Marie Rose Kenney and Frank Doyle. A concert was given at the Congregational Church, Rockaway Beach, on the evening of Nov. 22 by Russell Thompson, boy soprano of the Garden City Cathedral, Sybil Karmer and Bruno Larsen. The concert was under the auspices of the Ladies' Aid Society and was directed by Mrs. Christine Wood Bulwinkle.

JACKSONVILLE, FLA.—The School of Musical Art opened its tenth season with a record enrollment. The faculty consists of Bertha M. Foster, director; Agnes I. Green, secretary, and Valborg Collett, George Orner, Mabel Bowler, Florence O. Terry, Sara Miller, Elsa Buttell, Anita Haye. Arthur George, recently of the Hambourg Conservatory, Toronto, has been added to the faculty. Emily Tate and Frank Graham gave a recital of Russian music at the Woman's Club on Nov. 15.

BOSTON.—At the South End Music School Settlement, this city, Luther Emerson of the faculty gave a lecture-recital on Nov. 10 on "The Development of Music to the End of the Seventeenth Century." The lecture was illustrated vocally by Calista Rogers, soprano, and Mr. Emerson, both of the faculty; Arthur Gottlieb, pianist, and Mr. Livoti, violinist, who gave illustrations of early Greek and Roman music, mediaeval church modes and sixteenth century Italian and French music.

TACOMA, WASH.—A sacred concert was given Nov. 25 at Camp Lewis, under the direction of R. Festyn Davies, by the choir of the First Baptist Church, assisted by Mrs. Bernard Collier, soprano; T. McCluskey of the 346th Battalion, violinist, and the 362d Infantry male chorus of Camp Lewis. Pauline Turner of Bremerton, World's Fair soloist at the San Francisco Exposition, was soloist at the concert given in the Y. M. C. A. Auditorium at Camp Lewis, Nov. 23, by the Bremerton Navy Yard band.

SEATTLE, WASH.—Frank Price Giles gave a lecture-recital at the Y. W. C. A. on Nov. 19 on "American Child Poets." The musical illustrations at the piano were by Mildred Itkin, pupil of Marie Gashwiler. The pupils of Ora K. Barkhuff were heard in recital on Nov. 16 and those of Irene Varley on Nov. 10. At the last meeting of the Clef Club the following officers were elected: Claude Madden, president; Ferdinand Dunkley, vice-president; David Scheetz Craig, secretary and treasurer; Orrill V. Stapp, W. R. Hedley, Clifford W. Kantner and A. H. Fischer, members, executive board.

SEATTLE, WASH.—Jessie Emily Hull, soprano, and Bertha Ellis Depew, pianist, gave two studio recitals, Nov. 2 and 3. Mme. L. Dearborn Keesing has been engaged as director of the choir of Columbia Congregational Church. The Lloyd George Chorus, just organized, has for officers Thomas Griffiths, president; Mrs. H. Watkins Wynn, secretary-treasurer; Mr. J. D. Trehearn, director. The Ladies' Musical Club monthly concert was given on Nov. 12 by members of the club. Mr. Francis J. Armstrong, violinist, was the assisting artist. The program for the Music Study Club, Nov. 13, was "Shakespeare in Song and Story."

WASHINGTON.—Under the auspices of the National Defense League a delightful concert was given recently in which the following took part: O. E. Watts, baritone; Mary Helen Howe, soprano; Jerome Williams, pianist; the Nordica Guitar and Mandolin Club, and William Claspell, Mrs. D. J. Roberts, R. H. Mansfield, William H. Bright, Joanna Anderson and Fred C. Parker. The Order of Elks entertained a number of boys in khaki from the nearby camps on Thanksgiving Day with an informal afternoon of music contributed by the following: Mrs. Helen White Burroughs, soprano; Mary Helen Howe, soprano; Bertha Betz, contralto; Edwin Hines, tenor, and Ambrose Durkin, basso.



## ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication. Bookings for a period covering only two weeks from date of publication can be included in this list.

## Individuals

**Addison, Mabel**—New York (Carnegie Hall), Dec. 20.  
**Altman, Eleonore**—New York (Æolian Hall), Dec. 15.  
**Austin, Florence**—Topeka, Kan., Dec. 7, 8; Kansas City, Mo., Dec. 10, 11; Hutchinson, Kan., Dec. 12; Wichita, Kan., Dec. 14; Tulsa, Okla., Dec. 17, 18; Muskogee, Dec. 19, 20; Shawnee, Dec. 21, 22.  
**Baker, Elsie**—Mt. Pleasant, Dec. 7; Canton, O., Dec. 10, 11; Akron, Dec. 12; Salem, O., Dec. 13; Lisbon, O., Dec. 14; Steubenville, W. Va., Dec. 15.  
**Baker, Martha Atwood**—New York (Waldorf-Astoria), Dec. 7; Boston (Howard Musical Association), Dec. 7; Portland, Me., Dec. 8; Newton, Mass., Dec. 12; Somerville, Mass., Dec. 13.  
**Bauer, Harold**—San Francisco, Dec. 7, 9; Oakland, Dec. 11; Los Angeles, Dec. 13; Phoenix, Ariz., Dec. 17; San Francisco, Dec. 21, 23.  
**Beebe, Carolyn**—Danbury, Conn., Dec. 8; New York (Æolian Hall), Dec. 11.  
**Bonnet, Joseph**—New York (Hotel Astor), Dec. 10; Philadelphia, Dec. 12.  
**Boulter, Louis James**—New York (Æolian Hall), Dec. 14.  
**Breeskin, Elias**—Chicago, Dec. 16.  
**Brenner, Orina**—White Plains, N. Y., Dec. 7.  
**Brown, Eddy**—New York (Carnegie Hall), Dec. 12.  
**Buell, Dal**—Logansport, Ind., Dec. 10; Chicago, Dec. 12.  
**Butler, Harold**—Salina, Kan., Dec. 7; Alma, Kan., Dec. 10; Osage City, Kan., Dec. 11; Eldorado, Kan., Dec. 12; Cheney, Kan., Dec. 13; Eureka, Kan., Dec. 14.  
**Byrd, Winifred**—New York (Æolian Hall), Dec. 17.  
**Cadman and Tsianina (American Indian Music-Talk)**—Cleveland, Dec. 10; Denver, Dec. 14.  
**Case, Anna**—New Orleans, Dec. 7; Chicago, Dec. 11; Birmingham, Ala., Dec. 14.  
**Claussen, Julia**—Boston, Mass., Dec. 12.  
**Copeland, George**—Boston, Dec. 11.  
**Courboin, Charles M.**—Grand Rapids, Dec. 7; Springfield, Mass., Dec. 13.  
**Craft, Marcella**—Kansas City, Dec. 8; Hutchinson, Kan., Dec. 14.  
**De Kyzer, Marie**—Bethany, Mo., Dec. 7; Grant City, Mo., Dec. 8; Pomeroy, Ia., Dec. 11.  
**De Lima, Edna**—New York (Æolian Hall), Dec. 12; Troy, N. Y., Dec. 14.  
**Donner, Max**—Waltham, Mass., Dec. 13.  
**Dubinsky, Vladimir**—Allentown, Pa., Dec. 7.  
**Ellerman, Amy**—Kimball, S. D., Dec. 7; Kennebec, S. D., Dec. 8; Chamberlain, S. D., Dec. 10; Plankinton, Dec. 11; Armour, Dec. 12.  
**Elman, Mischa**—Fargo, Dec. 7; Bismarck, N. D., Dec. 8; Sioux City, Ia., Dec. 11; Duluth, Minn., Dec. 13; Chicago, Dec. 16.  
**Fanning, Cecil**—Berea, Ohio, Dec. 11.  
**Fique, Katherine Noak**—Brooklyn, Dec. 9.  
**Florigny, Renee**—Montreal, Dec. 10; Ottawa, Can., Dec. 17.  
**Flint, Willard**—Boston, Dec. 11.  
**Garrison, Mabel**—New York (Æolian Hall), Dec. 9 and 13; Toledo, Ohio, Dec. 11.  
**Gebhard, Heinrich**—Boston, Dec. 6, 7, 11.  
**Gideon, Constance and Henry**—Laconia, N. Y., Dec. 7; Boston, Dec. 13.  
**Gills, Mme. Gabrielle**—Danville, Ky., Dec. 7; Cleveland, Dec. 17; New York, Dec. 20.  
**Giorni, Aurelio**—New York (Æolian Hall), Dec. 13.  
**Gotthelf, Claude (Operalogues)**—New York, Dec. 10, 11, 14; Philadelphia, Dec. 20, 21.  
**Gunn, Kathryn Platt**—Brooklyn, Dec. 12.  
**Hackett, Arthur**—Syracuse, N. Y., Dec. 13.  
**Hinckley, Allen**—Oberlin, O., Dec. 13.  
**Heyward, Lillian**—Greensboro, N. C., Dec. 21.  
**Holterhoff, Lella**—Boston, Dec. 11; Schenectady, N. Y., Dec. 15; Newark, N. J., Dec. 21.  
**Hubbard, Havrah**—New York, Dec. 10, 11, 14; Philadelphia, Dec. 20, 21.  
**Hudson-Alexander, Mme. Caroline**—New York (Æolian Hall), Dec. 14.  
**Jordan, Mary**—New York, Dec. 13, 14.  
**Kaina, Mai**—New York (Æolian Hall), Dec. 18.  
**Kline, Olive**—Schenectady, N. Y., Dec. 10.  
**Lawton, Ralph**—New York (Æolian Hall), Dec. 17.  
**Littlefield, Laura**—Boston, Dec. 12.  
**Macmillen, Francis**—Milwaukee, Dec. 10; Chicago, Dec. 11; Marion, O., Dec. 13; Hunt-  
 ington, W. Va., Dec. 14.  
**Martinelli, Giovanni**—Waterbury, Conn., Dec. 6; Newark, N. J., Dec. 18.  
**Mero, Yolanda**—Boston, Dec. 18.  
**Miller, Christine**—New Bedford, Mass., Dec. 9; Morgantown, W. Va., Dec. 11; Marion, O., Dec. 14; Godfrey, Ill., Dec. 18; Lockport, N. Y., Dec. 20.  
**Miller, Reed**—New Bedford, Mass., Dec. 9; Boston, Dec. 23, 24.  
**Mott, Luther**—New York, Dec. 9.  
**Mouradian, A. Chah**—New York (Æolian Hall), Dec. 14.  
**Mukle, May**—New York (Carnegie Hall), Dec. 10.  
**Murphy, Lambert**—Auburn, N. Y., Dec. 7; Chicago, Dec. 12.  
**Neal-Simmons**—Niles, Mich., Dec. 7.  
**Novaes, Gulomar**—New York, Dec. 8; Bristol, Va., Dec. 10; Baltimore, Dec. 14; Boston, Dec. 16.  
**Peege, Charlotte**—Fitchburg, Dec. 16; Brockton, Mass., Dec. 12; Waltham, Dec. 13.  
**Phillips, Martha**—New York (Æolian Hall), Dec. 10.  
**Powell, John**—Boston, Dec. 8; Cleveland, Dec. 14; New York (Æolian Hall), Dec. 16.

**Pyle, Wynne**—Washington, Dec. 13.  
**Rappold, Marie**—Charleston, S. C., Dec. 8.  
**Richardson, Martin**—Canajoharie, N. Y., Dec. 11; Montclair, N. J., Dec. 14; Chicago, Dec. 20.  
**Roberts, Emma**—Boston, Dec. 8; New York (Æolian Hall), Dec. 11.  
**Sakolsky-Fried, Sarah**—New York (Æolian Hall), Dec. 8.  
**Sapin, Cara**—Melrose, Mass., Dec. 10.  
**Schroeder, Alwin**—Boston, Dec. 12.  
**Shepherd, Betsy Lane**—Robinson, Dec. 7; Indianapolis, Dec. 8; Martinsville, Dec. 10; Crawfordsville, Dec. 11; Noblesville, Dec. 12; Kokomo, Dec. 13; Portland, Dec. 14; Decatur, Dec. 15.  
**Simmons, Wm.**—Trenton, N. J., Dec. 10; Schenectady, N. Y., Dec. 13.  
**Spross, Charles Gilbert**—New Orleans, Dec. 7; Chicago, Dec. 11; Birmingham, Ala., Dec. 14.  
**Stanley, Mme. Helen**—Boston, Dec. 7; New York (Æolian Hall), Dec. 15.  
**Stevens, Nelda Hewitt**—Chicago, Dec. 9.  
**Tallarico, Pasquale**—Chariton, Ia., Dec. 7; Springfield, Ill., Dec. 10; Lincoln, Ill., Dec. 11; Peru, Ind., Dec. 12; South Bend, Dec. 13; Waukesha, Wis., Dec. 14; Chicago, Dec. 16; Saginaw, Mich., Dec. 18; Defiance, O., Dec. 19; Sharon, Pa., Dec. 20.  
**Thibaud, Jacques**—Washington, Dec. 11; Baltimore, Dec. 12; Boston, Dec. 16.  
**Thompson, Edith**—Boston (Jordan Hall), Dec. 7.  
**Trnka, Alois**—Schenectady, N. Y., Dec. 15; Newark, N. J., Dec. 21.  
**Tucker, William**—New York (Carnegie Hall), Dec. 20.  
**Van der Veer, Nevada**—Oberlin, O., Dec. 13.  
**Van Dresser, Marcia**—New York (Æolian Hall), Dec. 17.  
**Veryl, Marian**—Danbury, Conn., Dec. 13.  
**Warfel, Mary**—New York, Dec. 15; New York City (Biltmore Musicale), Dec. 21.  
**Well, Hermann**—New Wilmington, Pa., Dec. 11, 12; Cincinnati, Dec. 14, 15.  
**Weiller, Helen**—Brooklyn, Dec. 9; New York, Dec. 23.  
**Werrenrath, Reinald**—Detroit, Dec. 7; Albany, Dec. 10; Philadelphia, Dec. 12; Cleveland, Dec. 13.  
**Willeke, Willem**—Cleveland, Dec. 14; Boston, Dec. 20; New York, Dec. 21.  
**Wilson, Raymond**—Canandaigua, N. Y., Dec. 14.  
**Whipp, Hartridge**—Bozeman, Mont., Dec. 7; Denver, Col., Dec. 11; Boulder, Dec. 12; Greeley, Dec. 13; Fort Collins, Dec. 15.  
**Wirthlin, Rosalie**—Boston, Dec. 8.

## Ensembles

**Banks Glee Club**—New York (Carnegie Hall), Dec. 10.  
**Berkshire String Quartet**—New York (Æolian Hall), Dec. 14.  
**Biltmore Musicale**—Dec. 7 (Soloists)—Alda, Godowsky, Helfetz.  
**Boston Symphony Orchestra**—New York (Carnegie Hall), Dec. 7, 8; Harvard University, Dec. 13.  
**Cecilia Society of Boston**—Boston, Dec. 12.  
**Chicago Symphony Orchestra**—Chicago, Dec. 7, 8, 14 and 15; Milwaukee, Dec. 17.  
**Cincinnati Symphony Orchestra**—Cincinnati, O., Dec. 14, 15.  
**Elsa Fischer String Quartet**—New York, Dec. 23.  
**Evening Mail Concert**—New York (Carnegie Hall), Dec. 12.  
**Flonzaley Quartet**—Williamstown, Mass., Dec. 8; Montclair, N. J., Dec. 21; New York, Dec. 23.  
**Humanitarian Cult Concert**—New York (Carnegie Hall), Dec. 17.  
**Kneisel Quartet**—New York (Æolian Hall), Dec. 21.  
**Miniature Philharmonic**—New York (Æolian Hall), Dec. 10.  
**Minneapolis Symphony Orchestra**—Minneapolis, Dec. 7, 14.  
**Musical Art Society**—New York (Carnegie Hall), Dec. 18.  
**New York Chamber Music Society**—New York (Æolian Hall), Dec. 11.  
**Oratorio Society**—New York (Carnegie Hall), Dec. 27.  
**Orchestral Society of New York**—New York (Æolian Hall), Dec. 23.  
**Philharmonic Society of New York**—New York (Carnegie Hall), Dec. 7, 8, 13, 14, 16.  
**Russian St. Nicholas Cathedral Choir**—New York (Æolian Hall), Dec. 7.  
**Russian Symphony Orchestra**—Norwich, N. Y. (evg.), Dec. 6; Poughkeepsie, Dec. 7; Boston, Dec. 8; Burlington, Vt., Dec. 9; Montreal, Can., Dec. 10, 11; Ottawa, Dec. 12; Toronto, Dec. 13; Galt, Can. (mat.), Dec. 14; London, Can. (evg.), Dec. 14; State College, Pa., Dec. 15; Easton, Pa., Dec. 17.  
**Salzedo Harp Ensemble**—New York (Æolian Hall), Dec. 18.  
**San Carlo Opera Company**—Kansas City, Mo., Dec. 8; Topeka, Dec. 10, 11; Camp Funston, Dec. 12, 13; Hutchinson, Kan., Dec. 14; Wichita, Dec. 15.  
**Société Des Instruments Anciens**—Ypsilanti, Mich., Dec. 7; Minneapolis, Dec. 11; Cleveland, Dec. 17; New York, Dec. 18.  
**St. Louis Symphony Orchestra**—St. Louis, Dec. 9, 14, 15, 16, 21, 22, 23.  
**St. Cecilia Club**—New York (Waldorf-Astoria), Dec. 11.  
**Symphony Society of New York**—New York (Æolian Hall), Dec. 9; (Carnegie Hall), Dec. 13, 15; (Æolian Hall), Dec. 16.  
**Syracuse University Chorus**—Syracuse, N. Y., Dec. 13; soloist, Arthur Hackett.  
**Young People's Symphony Concert**—New York, Dec. 15.

## Hartridge Whipp, Baritone, Sings with Spokane Society

**SPOKANE, WASH., Nov. 26.**—Hartridge Whipp, baritone, appeared recently with the Musical Art Society at the Vincent Methodist Church, offering a Handel aria, a group of old Italian songs, a group by Korbay and a number of English songs. He won much applause. Mrs. Leonore Fisher Whipp was accompanist.

## IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

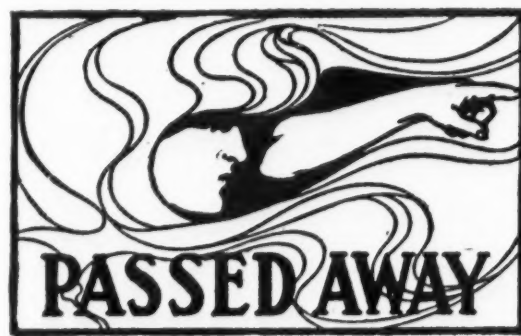
A number of the pupils of Sergei Klibansky have been appearing in public with great success. Lotta Madden, dramatic soprano, is to sing with the Rubinstein Club on Dec. 15. Valeska Wagner, Alvin Gillett and Gilbert Wilson sang at the anniversary concert in Wanamaker's Auditorium with great success recently. Valeska Wagner will give a recital at the Educational Alliance on Dec. 19. Felice Di Gregorio is continuing his good work in "Chu Chin Chow," in which the tenor appears as a cobbler. Vera Coburn is appearing in the Morosco production "So Long, Letty," now on tour. Irene Castle is playing in vaudeville on the Loew Circuit. Stassio Berini has been engaged for the coming concert of the Schola Cantorum. Betsy Lane Shepherd, soprano, began a week of concerts Nov. 19 in Argyle, Wis., and appeared in Baraboo, Appleton, Beaver Dam, Watertown, Manistee, Newberry and Minneapolis.

An enjoyable recital was given in the Weigester studios on Nov. 23. Louisa Nagel Weigester, soprano, and Aline Stillman Ward, pianist, were the featured soloists. Both artists were heard in a well chosen program. Mrs. Weigester sang with brilliant voice of considerable flexibility a group of old English songs and the Liszt "Lorelei." Her singing of a group of American songs was especially well received. Mrs. Ward contributed works of Chopin, Lavalee, Nolet, Grieg, MacDowell, Gottschalk and Liszt in which she disclosed splendid technique and musicianship.

Talented pupils of the Conservatory of Music, of which Carl Hein and August Fraemcke are the directors, were heard in recital at College Hall on Nov. 27. The various pupils showed convincing evidence of the excellent training received. The list of soloists included Luella Lindsay, Miss Palir and R. Schwinzer, violinists; Miss H. Crowe, G. H. Wintermute, Viola Peters, Herman Buehler, Miss Mahlenbrock, Miss Glassberg, Miss Escobar, Miss Kunterly and Miss Carichi, pianists; Edmund May, cellist, and Antoinette Meyer, Ignatius Palazy, Miss M. Fleisher and Miss Beyenberg, vocalists.

Activities of the Ziegler Institute this month have included a program by Stella Seligman at the Professional Woman's League on Monday, Nov. 26.

Elizabeth Koven sang two opera airs with orchestra at Weehawken, N. J., on Nov. 27. At the eighth Wednesday afternoon musicale, an excellent lecture on "Aida" was given at the Institute by Philip Gordon. In the course of the lecture Rhoda Mintz sang "Ritorna Vincitor" and Arthur Greenleaf Bowes sang "Celeste Aida."



Fritz Schmitz

**NASHVILLE, TENN., Nov. 30.**—Nashville has suffered a great loss in the death of Fritz Schmitz, conductor of the Ward-Belmont Orchestra, which occurred on Thanksgiving Day from a sudden attack of the heart. Since coming to this city eight or ten years ago Mr. Schmitz has been held in highest esteem and affection by the musical profession as a teacher, orchestral conductor and violinist of rare ability, both by inheritance and training, and the influence of his work and personality in establishing and carrying on the Ward-Belmont Orchestra has been unlimited. He was at one time a member of the Thomas Orchestra and later of the Damrosch Orchestra, and taught in Minneapolis and Dallas, where he was married to Estell Roy of New York City. Mrs. Schmitz survives her husband and is a member of the musical department faculty of Ward-Belmont. In 1892 Mr. Schmitz came to America from Dusseldorf, Germany, joining the rank and file of German musicians in this country and swearing al-

On Tuesday, Nov. 27, the Ziegler Institute furnished a fine program to the University Forum at the Washington Irving High School. The director, Mme. Ziegler, gave a short talk on the subject, "Art Versus Nature." The musical program included the aria from "Aida," songs by Kreisler, Bemberg, Homer, Gounod, Burleigh, Schubert and Stern; also the great Duet from "Cavalleria Rusticana," the "Spinning" Quartet and "Good Night" Quartet from "Martha." The singers were Florence Balmanno, Elfrieda Hansen, Mrs. Rhoda Mintz, Stella Seligman, Arthur Greenleaf Bowes and Arthur Henderson Jones, accompanied by Gertrude Schwannecke.

Mary Sandall, former dean of the Day School of Neff College in Philadelphia, has opened her New York studio for private and class lessons in oratory, self-expression, dramatic interpretation, cultivation of observation, memory and creative imagination.

Herbert Witherspoon has received many reports of the splendid work of his artist-pupil Karl Formes, with La Scala Opera Company on the Pacific Coast. Mr. Formes has been warmly praised and in Los Angeles his singing revived the memory of his noted grandfather, Karl Formes, in company with Patti, Nicolini and Gallassi many years ago. Mr. Formes is appearing in "Bohème" and "Lucia."

Robert Hosea, New York vocal teacher, is one of those who is in the enviable position to record a remarkable professional activity on the part of his pupils. They are to be found in almost every sphere of stage and concert work. Of late, especially, those of his pupils who are and have been active in the field of light opera have come into prominence. There is, for example, Helen Shipman, who has been giving the songs of "Oh, Boy" for the last three months in Boston. Ina Claire, as New Yorkers know, has been making a hit in "Polly With a Past" at the Belasco Theatre. The Christmas Day debut as singers of Dorothy Dickson and Carl Hyson (hitherto well-known dancers) should prove very interesting. Both artists will make their first appearance as singers in a musical comedy by Frank Tours, under the management of Elizabeth Marbury. Wilda Bennett, who studied with Mr. Hosea for the last two years while she was singing in "The Only Girl," is now a singing attraction in "The Riviera Girl." Laura Arnold and Grace Daniels are both singing in "Springtime," while Donald McDonald is at present on the road with "Have a Heart" and Donald Brian is starring the country in "Her Regiment."

legiance to the land of his adoption, to which he has ever been loyal. E. E.

## Allen Partridge

**AUGUSTA, ME., Dec. 1.**—Allen Partridge, one of the most prominent musicians of the state, died on Nov. 27. He was a Civil War veteran and had fought at the battle of Bull Run. At the end of the war he settled again in Augusta and through his efforts thirty-seven years ago an orchestra was organized in that city. He played double-bass in the orchestra and was for a time manager. He later removed to Bangor where he organized what is now the Bangor Symphony Orchestra.

## Mme. Tealdi

**NEW HAVEN, CONN., Dec. 1.**—The funeral of Mme. Tealdi, the well-known vocal teacher of this city, took place this afternoon from the residence of her sister, Mrs. Christopher Prince. Mme. Tealdi had a long and varied musical career. After graduating from the Boston School of Music she studied abroad under such teachers as Randegger, Marchesi and Martel. Her musical ideals were of the highest and she was widely known as an unusually gifted teacher.

## Rev. F. A. Hinckley

**WILMINGTON, DEL., Nov. 26.**—Word was received here to-day of the death at Barnstable, Mass., last Thursday, of Rev. Frederick A. Hinckley, father of Allen Hinckley, the noted grand opera singer. Rev. Hinckley was seventy-two.



## CINCINNATI CHEERS CONDUCTOR KUNWALD

Symphony Presents Converse's  
"Mystic Trumpeter"—Ethel  
Leginska the Soloist

CINCINNATI, Dec. 1.—The second set of this year's regular symphony orchestra concerts was inaugurated Friday afternoon before the biggest audience of the season in Emery Auditorium. As his opening number Dr. Kunwald chose Frederick Converse's "The Mystic Trumpeter," which, if my memory does not fail, has not received a Cincinnati performance since 1906. Both Dr. Kunwald and his men attacked the orchestral fantasy with all the enthusiasm which the work, one of the best of American compositions, merits. "The Mystic Trumpeter" is of absolutely modern type in regard to thematic structure, harmonic combination and orchestral treatment. If any criticism should be directed against the work it would have to be on account of its form, which seems to lack the unity necessary for a work of the very highest type. "The Mystic Trumpeter" was warmly received by the symphony audience. The closing number was Tchaikowsky's Fourth Symphony. Dr. Kunwald's strong dramatic instinct stood him in good stead in his reading of this effective and thoroughly Slavic work.

Mme. Ethel Leginska was the soloist of the day. At the last moment she substituted Liszt's "Hungarian Fantasia" for the same composer's E Flat Concerto, which was down on the program. The artist's temperamental reading and remarkably clean technique, as well as her perfection of touch, created a sensation among those of her hearers who on this occasion heard her for the first time.

Last Sunday's popular concert was the first occasion upon which Dr. Kunwald appeared before a Cincinnati audience since it became known that he had some time ago handed in his resignation, which last week the directors refused even to consider. It having become known that Dr. Kunwald had been led to take this step through the desire not to let his own personality in any way intrude in the success of the organization, it was noteworthy that the conductor received an ovation upon his appearance. Again and again he was obliged to bow his acknowledgments to the multitude, the orchestra joining in the tumult with a rousing fanfare. The reception left no doubt in the mind of those present as to the popularity of Dr. Kunwald.

The feature of the concert was one of the most remarkable performances of Liszt's "Les Préludes" ever heard in this city. It roused the enthusiasm of the crowd to a high pitch, which was sustained for the rest of the program. Among the other orchestral numbers performed were Halvorsen's "March of the Bojars," the overtures to "Rienzi," and "Mignon," Saint-Saëns' "Danse Macabre" and Ponchielli's "Dance of the Hours." The soloist was Regina Haessler-Fox, who sang the aria from Meyerbeer's "Le Prophète," "Ah, Mon Fils," and a group. Her offerings were rather well received.

The Conservatory of Music was the scene of an evening of chamber music Tuesday, the participants being Theodore Bohlmann, pianist, and Jean ten Have, who played both violin and viola. The concert was well attended, and the performing artists were exceedingly well received. The program consisted of Mozart's B Flat Sonata for piano and violin, Rubinstein's Sonata for piano and viola, Op. 49, and César Franck's A Major Sonata. The last named two compositions were particularly enjoyed, it being the first performance in Cincinnati of the Rubinstein work.

On the same evening the College of Music was the scene of a concert given for the benefit of the Italian Red Cross.

## MANY EASTERN CITIES HEAR SOPHIE BRASLAU



Photo by Bain News Service

Sophie Braslau, Metropolitan Opera Contralto, Pictured in Some of Her "Off Stage" Diversions

SOPHIE BRASLAU, the Metropolitan Opera contralto, who gave her annual New York recital this week, has been singing in many concerts so far this season and has also been heard a number of times at the opera. She opened the Metropolitan's Sunday night concerts with Elman, the violinist, and scored a success similar to that of previous seasons at these concerts.

Early in October Miss Braslau sang in New Bedford, Mass., Pittsburgh and was

soloist with the Baltimore Symphony Orchestra at its opening concert of the season. She has sung many times this season as a member of quartets in which Mabel Garrison, Lambert Murphy, Clarence Whitehill, Martinelli and Arthur Middleton have appeared. Her dates have included Hamilton and Columbus, Ohio, Detroit, Worcester, Springfield, Boston, Portland and other cities. She will sing with the Russian Symphony Or-

chestra in New York Jan. 19 and later in the season will appear on a program of the Beethoven Society.

In one of the pictures shown herewith, which were taken recently at Miss Braslau's home, the distinguished contralto is seen investigating the mysteries of the biological laboratory of her father, who is a prominent New York physician. She is in the act of examining a slide under a powerful microscope.

It was the first of this season's appearances of the College Chorus and Orchestra. The directorship of the two organizations, which hitherto had been vested in two different members of the faculty, is this year united in the capable hands of Albino Gorno, the dean of the institution. The immediate result of the new arrangement was apparent at Tuesday night's concert, the work of the chorus, which formerly was conducted by another, being far superior to anything that this body had done in recent years. Mr. Gorno's program included the two final movements of the First Beethoven Symphony and Weber's "Jubel" overture. The soloists were Alice Metcalf, pianist; Edna Renner, soprano, and Aaron Gorodetzki, a young Russian violinist, each of whom earned distinction. Incidental solos in the choral works were well sung by Sadie Yergin, Grace Bain and Zadie Rosenthal. L. G. S.

### Unique Class Conducted at Music School Settlement

Katherine Ruth Heyman, pianist, is conducting an interesting class at the Music School Settlement. A year ago, with five students, she organized a concerto class, which now numbers eighteen members. The object of the class, besides developing superior musicianship, is to give self-command to the students through ensemble playing. The class is studying concertos by Saint-Saëns, Arensky, Schumann, Liszt, César Franck, Grieg and Mozart, and gives concerto recitals every Saturday night.

Elizabeth Cunningham, vocalist, and Edgell Adams, pianist, appeared in recital before the Chattanooga Music Club on Nov. 23. Miss Cunningham was accompanied by Mrs. Robert Newman.

### BALLET-INTIME TO TOUR COUNTRY WITH NOVELTIES

Roshanara, Itow and Other Dancers to  
Be Featured in New Acts on  
Extensive Trip

Roshanara, interpreter of East Indian dances; Michio Itow, exponent of Japanese legends, and the Ballet-Intime, which recently completed its New York season, will tour the country after the Boston engagement, it is announced. Alexandre Sedan will conduct the orchestra. The Russian numbers have been eliminated and two American novelties headed by Thomas Allen Rector are substituted. Among other new numbers are a "Japanese Girl Dance" and "Tori-No-Odori," by Lindahl; "After the War," with Allure d'Walle, Rector and Joan Rhys; a "South Sea Fantasia," with Rector and Rhys; "The Little Red Shoe," a toyland number, with Michio Itow, Rector, Lindahl and the donkey; "A Marion-

ette's Expression of Music," by Itow; "Marwari," an East Indian Village Dance, by Roshanara, and three ballets, "Camouflage," "The Moon Flower" and "The Tragedy of the Festival Lights."

The company will follow the route established by the grand opera and symphony orchestra organizations. The tour is under the direction of Richard G. Herndon, who managed the Coast trips of the Pavlova and the Diaghileff Ballet Russe troupes.

### John Barnes Wells Gives Recital in Syracuse, N. Y.

SYRACUSE, N. Y., Dec. 3.—The fourth recital this season of the Morning Musicales last Wednesday morning marked the appearance of John Barnes Wells, formerly of this city, who sang three groups of songs in English. The hall was filled to overflowing and Mr. Wells was enthusiastically applauded. He was accompanied by Madeleine Marshall, a promising young pianist of this city. L. V. K.

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